

**B r o a d**



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**Artists who teach**

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**at the**

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**Philadelphia College of Art**

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**B r o a d**

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**S P E C T R U M**

**Artists who teach  
at the Philadelphia College of Art**

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**Allentown Art Museum**  
March 8-April 19, 1981

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**The University Art Gallery  
of the University of Pittsburgh**  
May 8-June 26, 1981

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**William Penn Memorial Museum  
Harrisburg, Pa.**  
August 15-November 22, 1981

*Broad Spectrum: Artists Who Teach at the Philadelphia College of Art* is an exhibition of 156 works created by 71 members of the faculty in the Departments of Painting, Sculpture, Foundation, Graphic Design, Illustration, Photography/Film, Crafts, Industrial Design, and Environmental Design. The objects are representative of the work made by artists teaching in each department and, wherever possible, I have selected at least two pieces by each artist in an attempt to give a more than cursory view of their work. The decision to do so, along with limitations of space, precluded our showing work by all of the artists who teach in PCA's visual arts departments.

The Philadelphia College of Art is the largest college of art in the State of Pennsylvania and one of the largest in the nation. Although the artistic interests and skills of our faculty reflect the diversity of their cultural and academic backgrounds, they share a common commitment both to their own professional artistic careers and to their teaching responsibilities.

*"A teacher has to be accountable to students, and you are only accountable to the degree that you are a good practitioner."*

Walter Erlebacher

*"If you are not a good artist, you can't be a good teacher. If you don't get to the end of problems in your own artistic life, then you can't project outward and be empathically related to someone else's search."*

William Daley

The fact that the artists represented in this exhibition are practitioners as well as instructors mutually benefits both students and teachers. As an artist, active in his profession, each teacher is able to provide his students with reliable information and insights acquired from his own experience. As a teacher, each artist receives from his students a vitality, curiosity, and challenge which can be a further stimulation to his own art.

Throughout the stages of preparation for this exhibition I have been fortunate in the help I have received from the artists and The Gallery Staff at P.C.A..I would like especially to thank the following persons: The participating artists for their cooperation, Hans-U. Allemann for his handsome design of the catalogue and poster which accompany this exhibition, Gordon Gibfried for skillfully planning and designing the three installations, and Elaine J. Cocordas for her invaluable assistance in coordinating checklists, biographical material, and handling the many details involved in organizing the exhibition.

*Broad Spectrum* travels to the Allentown Art Museum, the University Art Gallery of the University of Pittsburgh and to the William Penn Memorial Museum in Harrisburg. I would like to thank Richard N. Gregg, David G. Wilkins, Ira F. Smith, III, and their staffs at these institutions, respectively, for acting as hosts to this exhibition and for their splendid cooperation and support. It is also a great pleasure to thank Quaker Storage Company of Philadelphia, Air Products of Allentown, Rodale Press of Emmaus, and Brind Leasing Company of Philadelphia for their generous contributions to this exhibition.

We hope that the art shown here as a representation of work by the artists-teachers of the Philadelphia College of Art will bring pleasure and a new understanding to both our Philadelphia viewing public and to our neighbors in Allentown, Pittsburgh, and Harrisburg.

Elsa S. Weiner  
*Director of Exhibitions*

**Allemann, Hans-Ulrich**



Born in Balsthal, Switzerland, 1944.

Education: Stavia, Estavayer le Lac, Switzerland, French Business College, 1959-60; School of Design (AGS), Basel, Switzerland; Swiss National Diploma (Master's Equivalent), 1965.

Teaches in Graphic Design Department.

Expansion of one's visual comprehension brings new meaning and excitement.

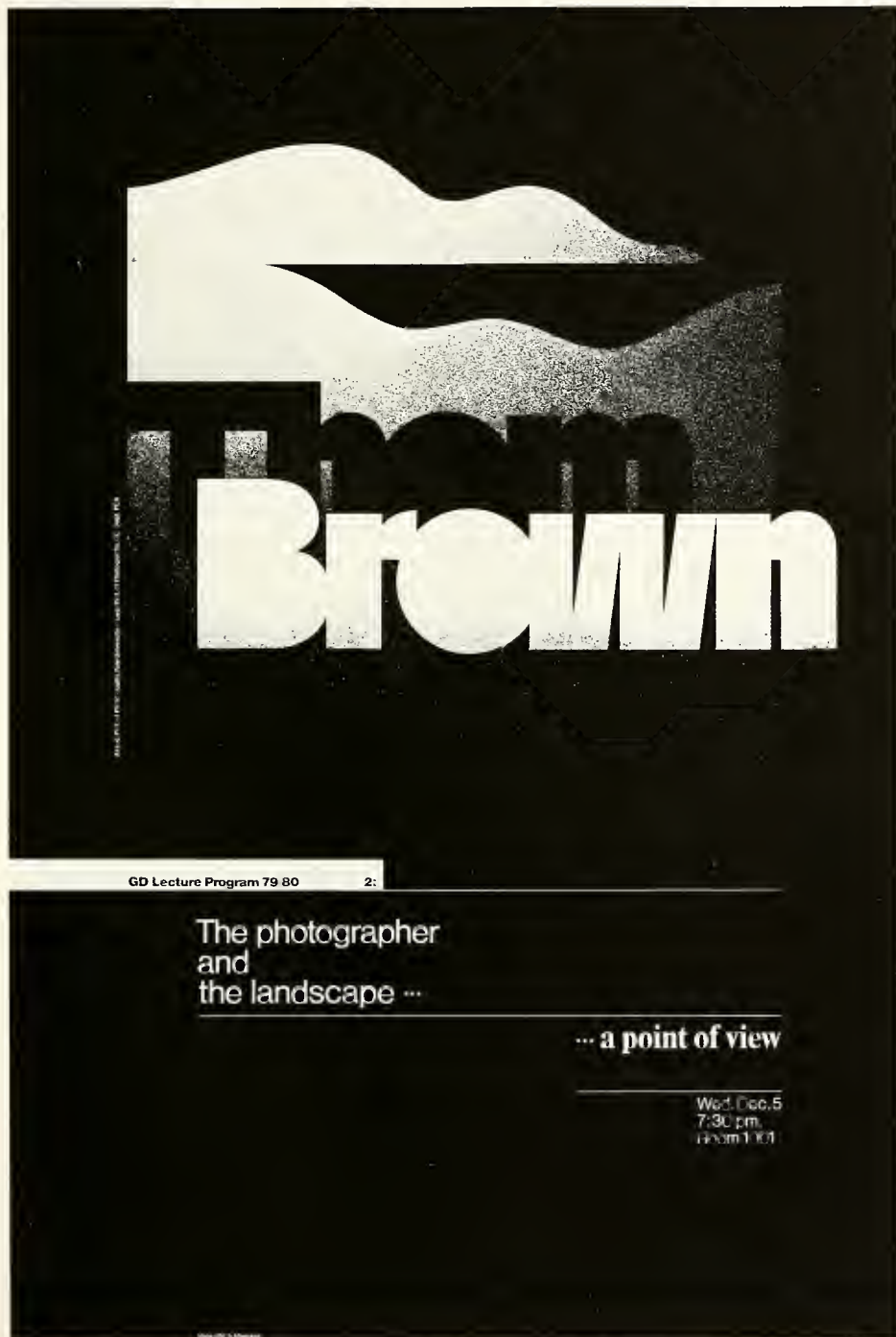
Exploration and representation of a concept in its many possible forms is a process that interests me.

I strive to integrate the qualities of clarity in expression and purpose and honesty in the use of means, while maintaining a sense of playfulness.

These concerns, for me as a designer and visual communicator, are the fundamentals to solving problems in a valid, responsible and artistic way.



Thom Brown  
Poster, diazo print  
1979  
30 x 20



**Andrade, Edna**



Born in Portsmouth, Virginia, 1917.

Education: University of Pennsylvania, Philadelphia and Pennsylvania Academy of the Fine Arts, Philadelphia, B.F.A., 1937.

Teaches in Foundation Program and Painting/Drawing Department.

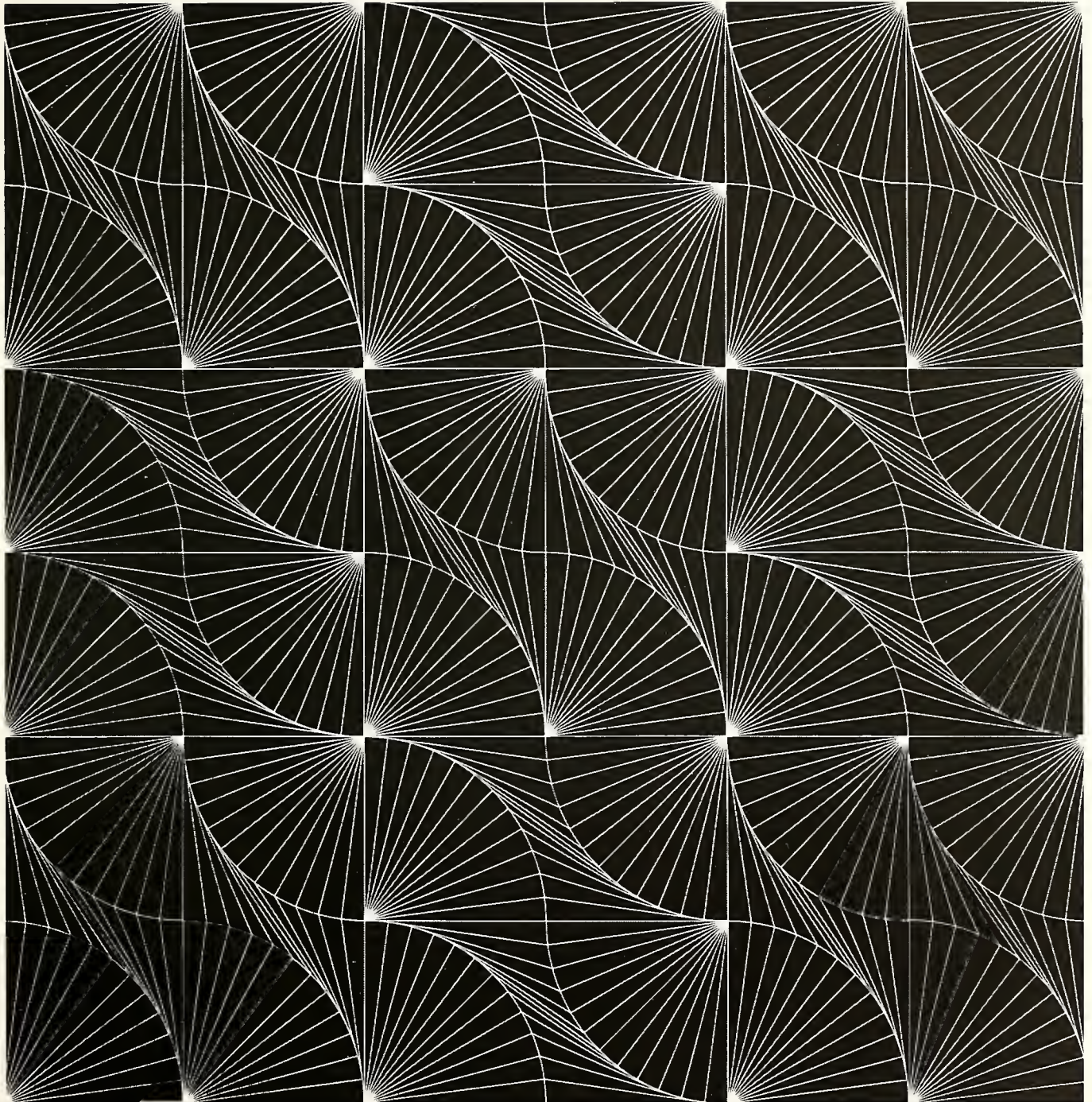
My work intends to celebrate the order and energy inherent in all natural things. From a few basic themes for growth, a few systems for filling space, nature generates her rich variety of forms. I borrow shapes and colors, symmetries, rhythms and ratios from her. I try to translate my delight in these borrowings and my sense of wonder into the language of painting.

In using geometric structures for organizing visual elements, I make a connection with an ancient tradition in art. Artists have always used the pure and powerful archetypes: the circle, the triangle, the square, the pentagon and endowed them with symbolic content. I feel a kinship with artists of the past who painted tiles and pots, wove carpets and baskets, stitched vestments and quilts. They send me precious messages without words.



*Torque*  
Acrylic on canvas  
1977  
60 x 60

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**Andrews, Jack**



Born in Chrisfield, Maryland, 1931.

Education: Pratt Institute, Brooklyn, New York, B.I.D., 1959.

Teaches in Industrial Design Department.

For a long time I have been concerned with the energy crisis and how as a designer I could contribute to solving some of the problems related to that crisis. One of the areas that I decided to investigate was the alternate energy field of wood burning stoves. From my research it was obvious that there were improvements to be made with wood burning.

The goals that I established were to improve the efficiency of the burn in the stove, to make the stove easy to manufacture, to make the stove safe to use and easy to install and to create a stove with clean, simple lines.

Four years ago, I made the first prototype and tested the stove for one burning season. The next year, after redesigning the stove, 20 stoves were made with production tooling to check out manufacturing. These were sold and tested for a year. Last year, the Diamond Forge Corporation was started and production and distribution of the stove was begun.

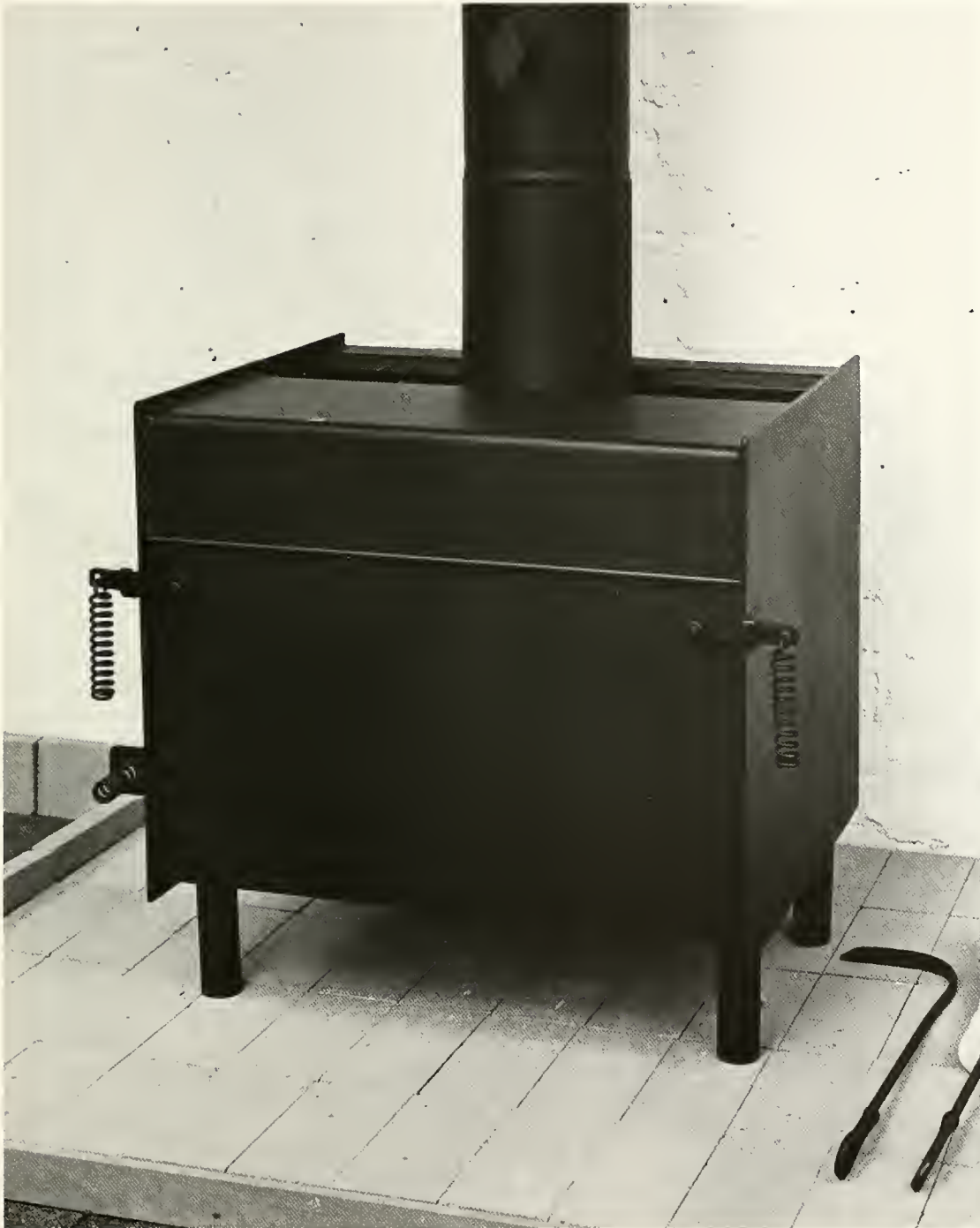
*Diamond Stove (FS-12)*

1/4" H. R. mild steel, M.I.G. welded, fire  
brick, high temperature silicone resin paint.

1980

26 x 29 x 21, 7 diameter flue pipe.

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**Baguskas, Eugene W.**



Born in Worcester, Massachusetts, 1933.

Education: Worcester Art Museum School, Massachusetts, 1958-61; Yale University, New Haven, Connecticut, B.F.A., 1962.

Teaches in Foundation Program and Painting/Drawing Department.

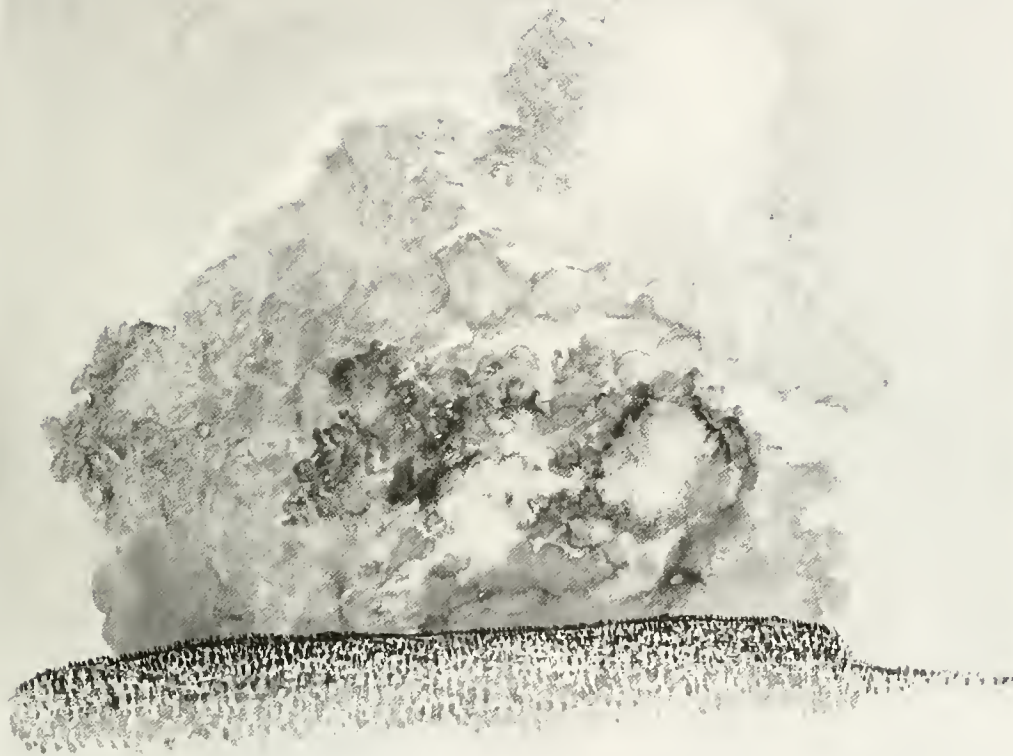
I am a 'pleine aire' painter. My works come out of my memory of those idiosyncracies that I see in nature.

My work is made out of the struggle with paint, the comfort of drawing and the absurd unpredictability of watercolor. I think all of this is appropriate to cloud painting to which I am especially committed.



*Tiptop*  
Watercolor on paper  
1980  
7¼ x 9

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**Berd, Morris**



Born in Philadelphia, Pennsylvania, 1914.

Education: Pennsylvania  
Museum and School of Industrial Art,  
Philadelphia, diploma, 1936; Università  
Italiano per Stranieri di Perugia, Italy,  
1956-57.

Teaches in Painting/Drawing Department.

My painting is an attempt to portray an alternative to the shabby reality of today's world.



*Studio Portrait*  
Acrylic on canvas  
1978  
72 x 72





Born in New York, New York, 1943.

Education: University of Wisconsin, Madison, B.A., 1965; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1976.

Teaches in Photography/Film Department.

These are the beginning pages of a piece that will be rather extensive, both in length (approximately 200 pages) and in scope.

I see this as a novel in the old epic tradition . . . what was formerly understood as a 'grand oeuvre' or an odyssey. It will be traditional in its scope—encompassing the entire life of a woman . . . her human journey, quest for identity, internal monologue, and external experiences. The perspective is of a psychological origin . . . it is experience filtered directly through consciousness. In a sense, the work attempts to document consciousness itself, rather than to follow a chronological, linear or narrative order. In this sense, it follows the traditions explored by such artists as Virginia Woolf, James Joyce, Anais Nin and Yvonne Rainer.

The images and words are largely from media sources . . . newspapers, magazines, children's workbooks, etc.. These are collected, categorized, and are then selected, copied, altered, repeated and eventually become structural elements in the work. In the process, a language, or an iconographical understanding emerges. The original information, (word and/or image) is copied onto film in a copy camera, then placed into golden rod sheets, which are contact printed onto silver photographic paper. Each final page is a silver print.



Applaud Inter.



at a fence on the racecourse whether she had the staying power I was doubtful, for the clapping and the crying were trying to her nerves. But she did her best. Give her another hundred years, I concluded, give her a room of her own and five hundred a year, let her speak her mind and leave me alone. I will write a better book one of these days.

—Virginia Woolf in "A Room of One's Own," 1927

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—Virginia Woolf in "A Room of One's Own," 1927

**Carlano, John J.**



Born in New Brunswick, New Jersey,  
1956.

Education: Philadelphia College of Art,  
Pennsylvania, B.F.A., 1978.

Teaches in Photography/Film  
Department.

It is my contention in my image making to  
embrace and converse with the issues  
that dominate my life. I am concerned  
with developing whatever form will work  
to embody those issues.



*Chuck's Garden*  
Toned silver print with spray enamel on paper  
1980  
4½ x 5½

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**Carlson, Cynthia**



Born in Chicago, Illinois, 1942.

Education: School of the Art Institute of Chicago, University of Chicago, Illinois, B.F.A., 1965; Pratt Institute, Brooklyn, New York, M.F.A., 1967.

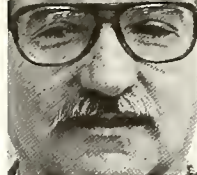
Co-Chairman of Painting/Drawing Department.



*Eenie Meenie*  
Acrylic on paper  
1978  
22 x 30



**Cattani, Dante**



Born in Perth Amboy, New Jersey, 1922.

Education: Philadelphia Museum and School of Industrial Art and Temple University, Philadelphia, Pennsylvania, B.F.A., 1945.

Teaches in Foundation Program and Painting/Drawing Department.

To me, Art is like a poem expressing the poet's musings on the only life he has. It is larger than anything technological though knowledge, discovery and invention certainly play a large part in the total expression. For instance, I have always liked Form, its variation and combination and enjoy working with it together with line and tonal pattern, but I feel, in itself, it leaves out too many other thoughts and feelings which are also part of life and are too important to be ignored. In fact, it is precisely these thoughts and feelings, elusive but compelling, which are the most meaningful, the most inspiring, and which affect the result.



*School Girls*  
Carbon pencil on paper  
1980  
14 x 17

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**Church, Sharon**



Born in Richland, Washington, 1948.

Education: Skidmore College, Saratoga Springs, New York, B.S., 1970; Rochester Institute of Technology, New York, M.F.A., 1973.

Teaches in Crafts Department.

If the decorative impulse compels one to respond, then adornment continues to be the focus of that response in me. As a jeweler and metalsmith, I do not feel confined to the rigors of metalworking but rather explore metals as a medium with great versatility. I enjoy the freedom to experiment with a variety of materials in developing a personal approach to the problems of ornament, yet keep the technology of metals central to my effort—to create jewelry that is exotic and provocative.

*Necklace*  
Sterling silver and cubic zirconia  
1980  
18 length



**Cohen, Amy**



Born in Philadelphia, Pennsylvania, 1954.

Education: Rhode Island School of Design, Providence, B.F.A., 1976; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1979.

Teaches in Continuing Studies Department.

My work manifests itself in a variety of media. Drawing and painting are ongoing activities. I am also involved in making masks and props which are used in performances for Living Sculpture which I write, direct and occasionally play the French horn. In these pieces I combine sculpture, theatre, music, movement, mime and ritual. Theme is the thread that connects my two and three dimensional work; the paintings and performances are psychological, intimate, (quietly) erotic and darkly humorous.



*Performance with Living Sculpture*  
Masks, props, performers, sound  
1981



**Crowley, Timothy E.**



Born in Rutland, Vermont, 1950.

Education: University of Vermont, Burlington, B.F.A., 1973; School of the Art Institute of Chicago, Illinois, M.F.A., 1975.

Teaches in Continuing Studies Department and Saturday School Program.

Art that tests my perception and judgment continues to inspire the decisions I make in painting. The painter Francis Hewitt once explained that "Art is in one sense psychic and social education for our eventual perceptual challenges."

Non-representational or abstract art demonstrates this view by signaling, anticipating and influencing new visual experiences.

Since the area of experience from which many artists have drawn, ie. painting about painting, has remained relatively unchanged for a number of years, art has become increasingly specialized and reductive.

Failure to appreciate this art is fostered by an inability to link abstraction with familiar realities. Abstract art can also seem remote from common experiences because of its impracticability. A utilitarian bias offers ample reason to become suspect of abstract art and fuels such suspicion with thoughts of fraud and imposture.

I reject the fact that the artist is most valued by society for his functional role—whether it be to report historical events, to glorify social status, or at times, to record nature. An emphasis on practical utility in the arts would restrain the visionary's progress.

I maintain that art will remain important if it continues to develop our capacity to appreciate new visual experiences. Artist as investigator, problem solver, or experimentalist seems to be the most promising direction.

Indeed, it is important to recognize that the art world is infused with both the serious artist and those who imitate the problems of art to bolster sociability and to win the wealthy patron. Art as a mere commercial commodity as opposed to a means of educating our perception is an absurd idea.

I hope people will understand my painting as being an effort to find new meaning in form and color. I continue to be stimulated by a profusion of new ideas which have been realized through investigation, observation and a better understanding of the history of art.

*Syncopation Blue*  
Oil and acrylic on linen  
1980  
94 x 83



**Daley, William**



Born in Hastings-on-Hudson, New York, 1925.

Education: Massachusetts College of Art, Boston, B.S., 1950; Columbia University, New York, New York, M.A., 1952.

Teaches in Crafts Department.

I keep a way of making pots with slabs over pre-forms and when all goes well it permits me to work with the structure of large vessels. I try to understand structure as it pertains to scale. Most of the time I worry about the mechanical properties of scale, the thickness of clay, its temper and suitability to support an overhang or work as an effective buttress or beam. I account for my skill by extending the scale and testing it against the clay.

Sometimes when these matters proceed with assurance, I get canted glimpses of another scale. Scale as the mediator of illusion. Illusions through vessels—as locations for sites for esoteric events, as forms which create structures that qualify the ambiguities of size or inside outside. Volumes which make gravity an illusion—Pots in which logic and caprice are enfolded to extend illusion. I am embarrassed and grateful for such pretensions—they are probably premenopausal or excesses caused by the premonition of a future grief.



*To Cath. Daley with Love*  
Stoneware  
1977  
7 x 19 x 19

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**Danelowitz, Howard**



Born in Holyoke, Massachusetts, 1952.

Education: Pratt Institute, Brooklyn, New York, 1970-72; California Institute of the Arts, Valencia, B.F.A., 1974.

Teaches in Photography/Film Department.

In the animated film *Inside Out* a man reveals to us his inner psychological state. He shows us disturbing events occurring inside his body, which are finally released in the form of tears. The only remaining object is a bright yellow sun.

The film is drawn in a linear style using markers and colored pencils with an economy of line. I believe animation, at its best, uses the least to say the most. The color is used sparingly, and brings the viewer's attention to the important object or activity in a sense. As an event or character becomes less important its color fades away.

The drawing vocabulary in *Inside Out* is influenced by contemporary artists as Picasso, Steinberg and Folon. Not only is their line delicate and full of information, but the surrounding white space also has a distinct voice and presence. My shapes and characters have also evolved from studying children's drawings and drawings from primitive societies.

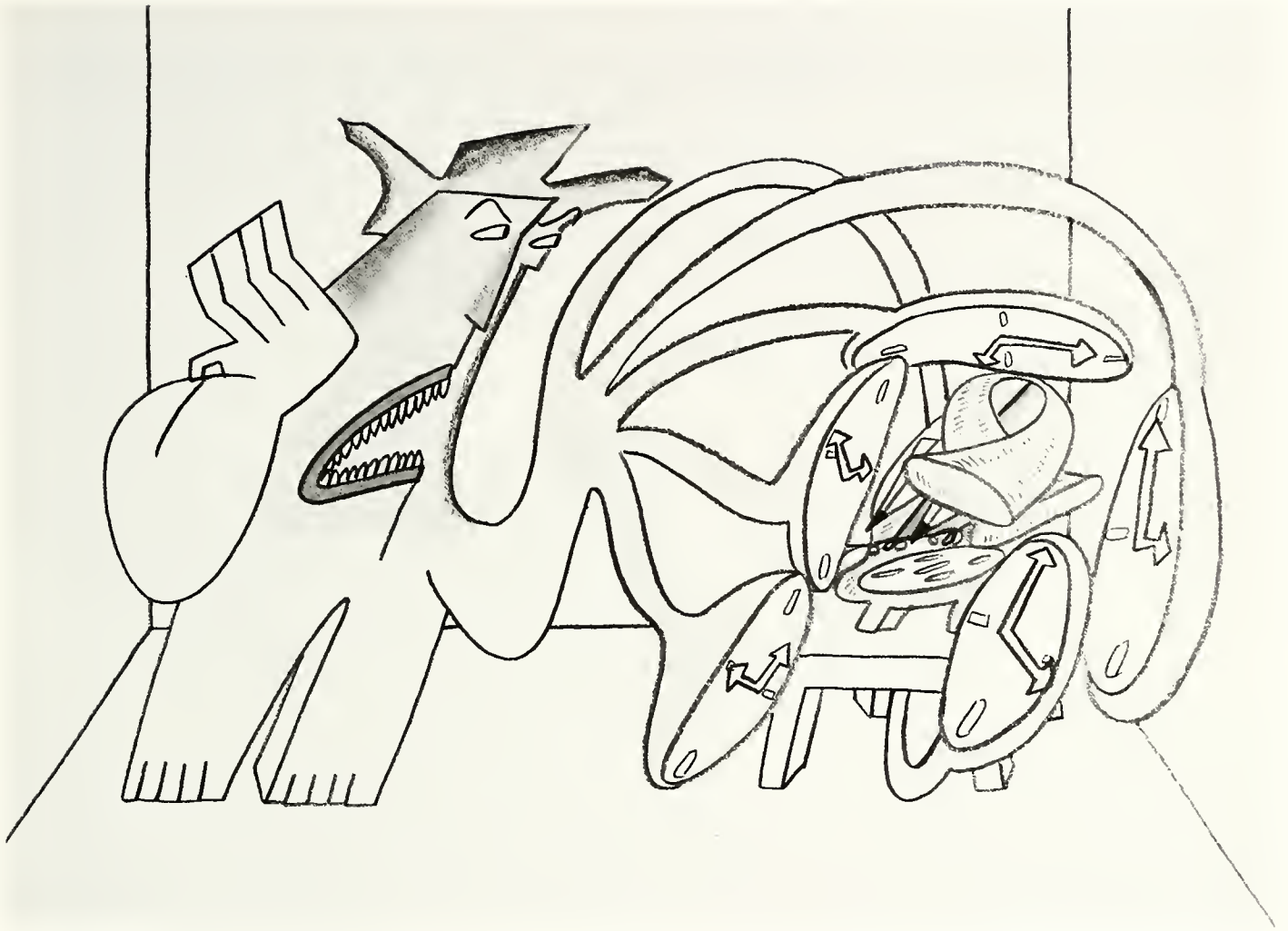
The way I work is direct and spontaneous. The film idea was inspired from a single drawing, which was a picture of a man impatiently waiting for his telephone to ring. I asked the drawing about the world it existed in, and the story idea unraveled. I made a few pencil tests of the film, and did not shoot the final version until everything was exactly the way I wanted it to be. The film is a balance between working spontaneously and intellectually arranging ideas.

*Inside Out* is a visually complex film. There is much information to be seen in every frame of film, and needs more than one viewing. The inside and outside concept of my film grew out of my former film *Headstream*. Again I have presented a man who examines his inner self to better understand his psychological make-up.



*Inside Out*  
Animated film  
1979  
10 minutes

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**Day, Larry**



Born in Philadelphia, Pennsylvania, 1921.

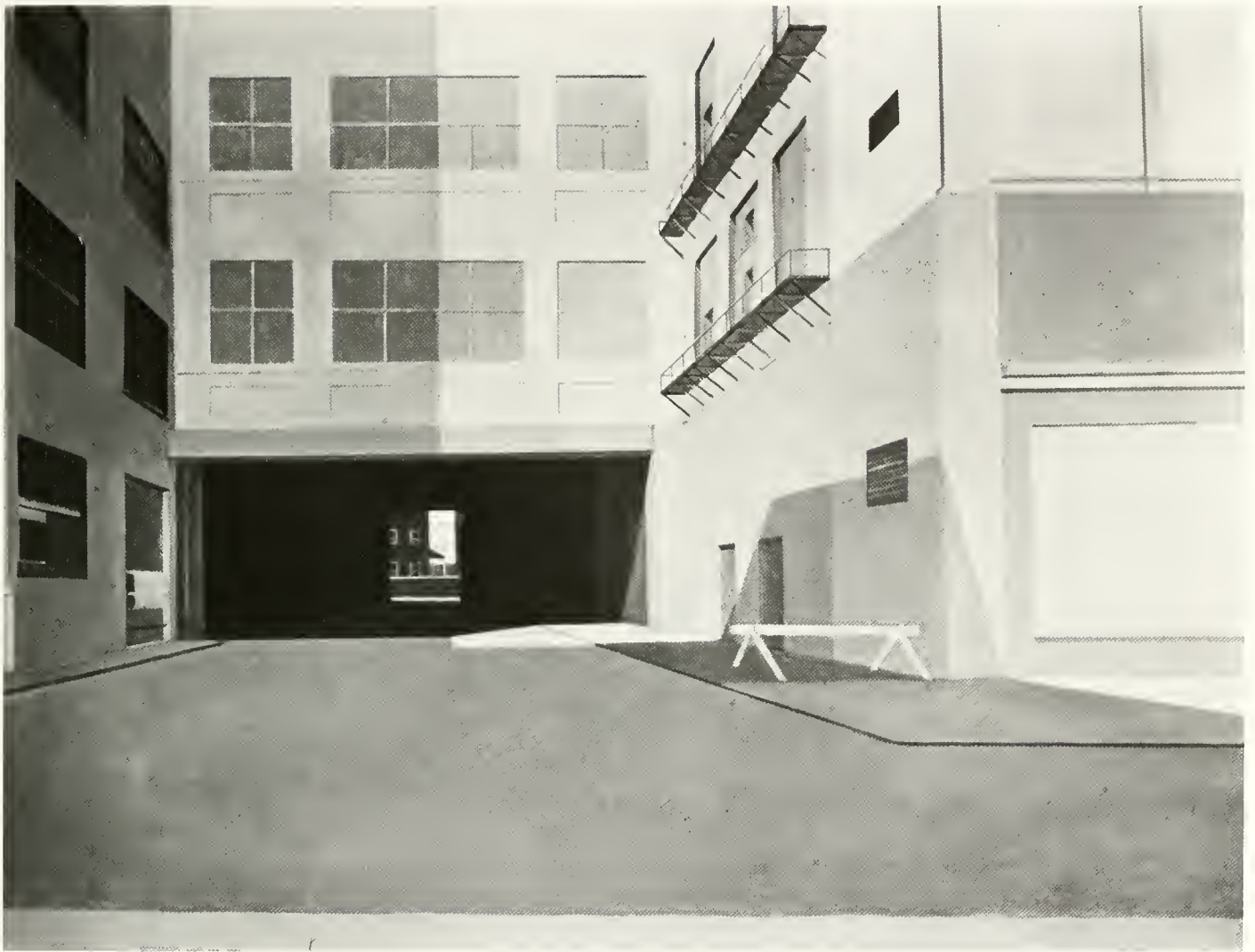
Education: Tyler School of Art, Temple University, Philadelphia, Pennsylvania, B.F.A., B.S., 1950.

Teaches in Painting/Drawing Department.

"Only the modern city offers the mind the terrain in which it can be conscious of itself." (Hegel)

As one paints it becomes apparent that certain themes seem to contain so much that one could never think of exhausting them. A place where no particular thing seems important but everything together seems awfully important is one of those themes and it seems to demand a certain representational style and a kind of withdrawal from some of the major forces in contemporary art.

*Underpass*  
Oil on canvas  
1978  
54 x 72



**De Fuccio, Robert**



Born in Brooklyn, New York, 1936.

Education: State University of New York, Oswego, B.S., 1958; Rochester Institute of Technology, New York, 1958-59.

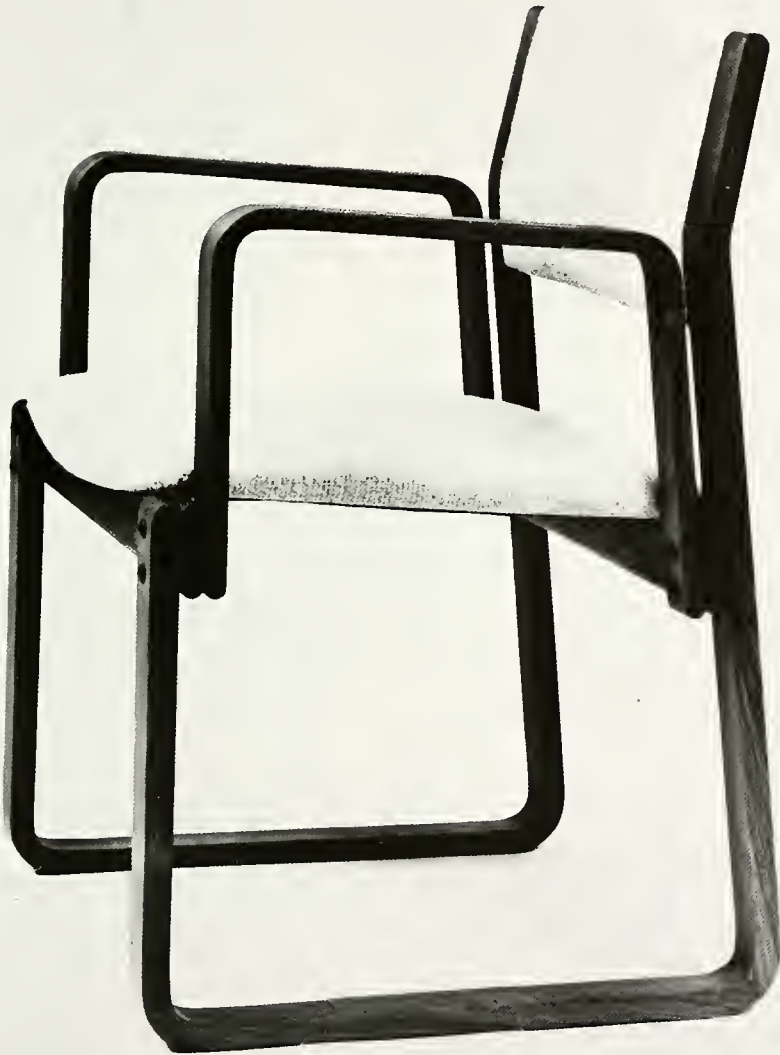
Teaches in Crafts Department.

My objective in designing chairs is to use available wood processes and manufacturing techniques to create chairs that are logical, simple, distinctive, strong, lightweight and comfortable.

I work three dimensionally and create my own full scale prototypes. This enables me to translate my ideas into concrete form quickly, to test the chair for structure and comfort and to introduce refinements during development.

*Gunlocke Chair (#2505)*  
Steam bent white ash, wool over  
polyurethane foam  
1977  
31 $\frac{3}{4}$  x 21 $\frac{3}{4}$  x 21 $\frac{7}{8}$

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**Donahue, Larry J.**



Born in Hammonton, New Jersey, 1952.

Education: Philadelphia College of Art,  
Pennsylvania, B.F.A., 1975.

Teaches in Industrial Design Department.

These religious statements are my feelings derived from Pope John Paul's visit to Philadelphia and his coming to America. My vessels wish to convey his thoughts and sentiments on to the modern world. They are positive reinforcement for his being, the people in the world and the Catholic Church.

*Christmas II*  
Porcelain  
1980  
17½ x 8 (diameter)

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**Eisenstat, Benjamin**



Born in Philadelphia, Pennsylvania, 1915.

Education: Fleisher Art Memorial, Philadelphia, Pennsylvania, 1932; Albert C. Barnes Foundation, Merion, Pennsylvania, 1936-37; Pennsylvania Academy of the Fine Arts, Philadelphia, 1937.

Teaches in Illustration Department.

My object is to express the reality of color, movement and light as it affects the environment.

*Along the Cam*  
Acrylic on board  
1980  
16 x 26

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**Erlebacher, Walter**



Born in Frankfurt/Main, Germany, 1933.

Education: Pratt Institute, Brooklyn, New York, B.I.D., 1958, M.I.D., 1959; Akademie der Bildenden Kuenste, Nuremberg, Germany, 1959-60; New School for Social Research, New York, New York, 1965.

Chairman of Sculpture Department.



*Apollo Angel—Tribute to the Space Age*  
Lead alloy  
25 x 23 x 23

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**Forbes, Robert J.**



Born in Pasadena, California, 1951.

Education: University of California, Santa Cruz, B.A., 1974; Alfred University, New York, M.F.A., 1979.

Teaches in Crafts Department.

My work is basically wheel thrown, symmetrical in shape, and functional in context. Against these inherently rational systems, I push the surface elements of color and texture, trying to find an active relationship.

*Untitled*  
Earthenware, brushed slip trailed  
glazes  
1980  
18 x 14 x 8

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**Gold, Albert**



Born in Philadelphia, Pennsylvania, 1916.

Education: Philadelphia Museum School of Art, Pennsylvania, diploma, 1939.

Teaches in Illustration and Painting/  
Drawing Departments.

My affection has been for those painters whose work has mirrored the world and the times in which they lived. While I enjoy work in various idioms I remain essentially a realist. I was fortunate in having among my teachers Franklin Watkins, Earl Horter and Henry Pitz, and their examples and precepts have guided me throughout my career. While I have been influenced by many sources I think my work has a personal 'look', a visual identity, which I consider essential in an artist's work.

*Brewerytown Winter*  
Gouache on paper  
1973  
22 x 30





**Greenfield, Jerry**



Born in Flat Rock, Michigan, 1942.

Education: Pacific University, Forest Grove, Oregon, B.A., 1964; Harvard University, Cambridge, Massachusetts, 1964-67; Brandeis University, Waltham, Massachusetts, 1968-69; Massachusetts Institute of Technology, Cambridge, 1970-71; Rhode Island School of Design, Providence, M.F.A. 1973.

Teaches in Photography/Film Department.

The opportunity to make photographs in China called for a suspension of the aesthetic program which has guided most of my work in recent years. The Chinese people and topography seemed to me to require an unobtrusive technique, allowing the photographs to be faithful witnesses to what was there. A panoramic camera was chosen for its inclusiveness, even though its super-wide-angle lens necessitated careful control to prevent its exaggerated perspective from taking over the pictures. Sentimentalizing, whether positive or negative, and preoccupation with form and color for their own sake are subordinate to clarity of information. Instead of defamiliarizing the commonplace, which is the basic program of much contemporary photography, the aim of my China pictures was to make seem more familiar a place which to most of us is still very unknown.

*Bicycle Parking, Guanxian*  
Color photograph  
1980  
6 x 15

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**Hiebert, Kenneth**



Born in Mountain Lake, Minnesota, 1930.

Education: Bethel College, Newton, Kansas, B.A., 1953; School of Design (AGS), Basel, Switzerland; Swiss National Diploma, 1964.

Teaches in Graphic Design Department.

Is art a play on design?  
Is design the art of play?  
Is play the art in design?

possibly,  
probably,  
positively.

by Paul Rand  
Poster, phase 1  
Offset lithography  
1979  
38 x 25

October 20 -  
November 9, 1979  
Opening Friday  
October 19  
5-7 p.m.

An Exhibition of  
Corporate Design  
Trademarks  
Book Design  
Posters  
Drawings  
and Teaching

# by Paul Rand

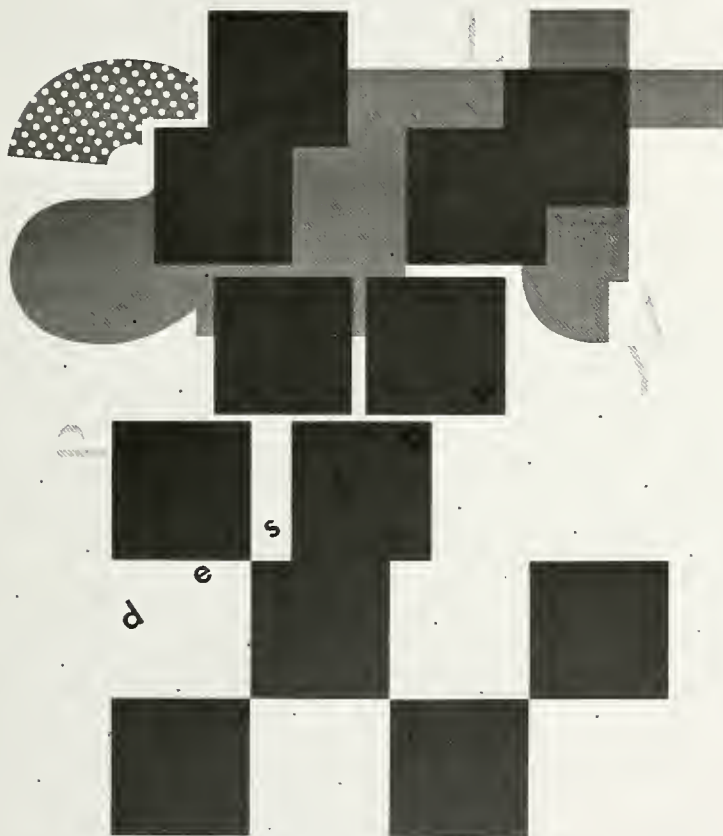
A Symposium  
on the Role of Art  
in Graphic Design

Louis Danziger  
Daniel Friedman  
Armin Hofmann  
Kenneth Hiebert  
John Mackay

Historical Society of Pennsylvania  
1300 Locust Street

November 3, 1979 3:30-7:30 p.m.  
Midmeeting refreshments in the PCA Gallery

Entrance free for  
PCA students, alumni, and friends





**Ignarri, Alfred J.**



Born in Philadelphia, Pennsylvania, 1923.

Education: Albert C. Barnes Foundation, Merion, Pennsylvania, 1949, 1950; Philadelphia Museum School of Art, Pennsylvania, diploma, 1951.

Teaches in Photography/Film Department.

The Amish, also known as the "Plain People", have always interested me. I found it challenging and rather difficult to capture the subtleties and simple strengths of these people through the single image. My efforts were an attempt to express the individuality and separateness of this ethnic group.

Amish  
Color photograph  
1980  
8 x 8



**Jaffe, Steven**



Born in Philadelphia, Pennsylvania, 1942.

Education: Philadelphia College of Art, Pennsylvania, B.F.A., 1965; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1968.

Teaches in Painting/Drawing Department.

About my work . . .

My work is a contrast between allegory and the representational. The images are traditional common symbols that are either cerebral, emotional, physical or intuitive. However, they have no private meaning other than what they represent. The imagery is itself the language. There exists a separation between thought and experience.

In my acceptance of the use of traditional imagery, I withdraw into a world of inner experience. This experience brings with it a new kind of imagery.

It is through fiction that I establish a feeling; the result being 'to haunt one's memory.' The image is fixed, but the emotional level remains open; the links between one form and another are omitted.

I would like the viewer to hold all the images in his mind at once, and set each against the others in order to comprehend the full meaning. I do not want one to linger on any particular image that would interrupt his (her) meditation and distract from the essential theme; which is a philosophy of paradox, ambiguity, and of pluralities.

The use of allegory in my work is to represent a quality of meaning. Things are presented by analogy. There are distinctions between what is organic and that which is mechanic; between things merely thought and things that are perceived.

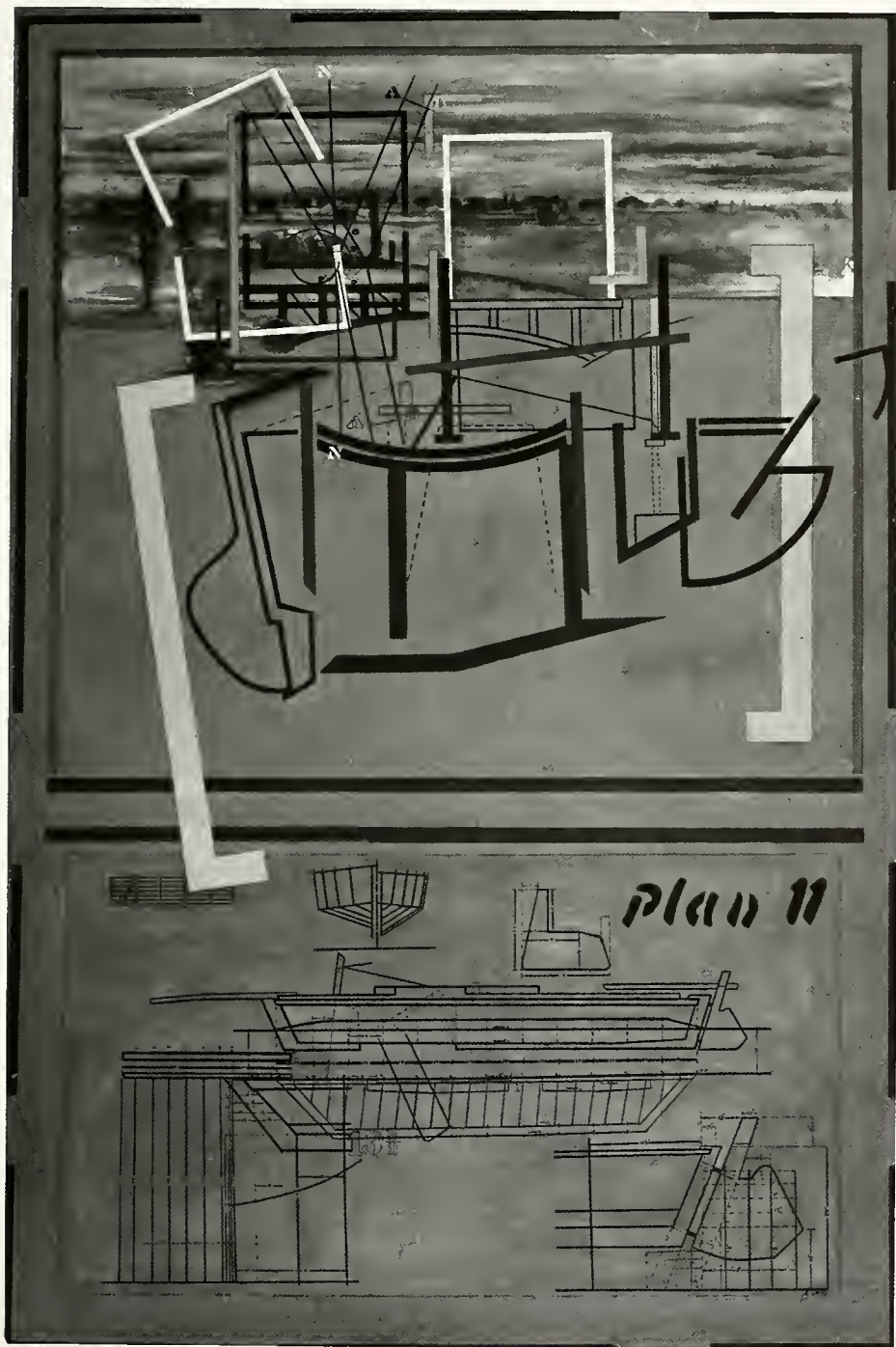
The work deals with an Image consisting of multiple images juxtaposed. The mind moves from one to another connecting them and comparing their differences.

The significance of the images is that they are put together to cause something to happen. For, what is described is not often present. The imagery creates a 'Magic Moment;' a moment that wants to be aroused.

I do not have an awareness of my own private motives in constructing the imagery. I am compromising between my imagination and my power to reason. I am conscious of the images only in relationship to the whole.

I am asking the viewer for a certain experience or knowledge: To fix a dream and the realization of thought.

*Plan II*  
Oil on canvas  
1978  
61 x 41



**Jahn, Roland**



Born in Rudolstadt, Germany, 1934.

Education: Clemens August Universitat zu Koln, Cologne, Germany, 1956; Rheinische Friedrich-Wilhelms Universitat, Bonn, Germany, 1956-57, 1959-60; University of Wisconsin, Milwaukee, B.S., 1963, M.S., 1964, M.F.A., 1966.

Teaches in Crafts Department.

Harmony is the dominant concern in my work, the giving and taking between form and surface, the complementary relationships between colored glasses and light. My best pieces communicate an inner radiance which I have admired and often found in glass of Roman antiquity.



*Decanter*  
Off hand blown glass, clear and fumed  
1980  
10 (height)

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**Johnson, Alan    Stange, Richard**



Born in Brooklyn, New York, 1942.

Education: Fontainebleau School of Fine Arts, France, certificate, 1965; University of Virginia, Charlottesville, B. Arch., 1966; University of Pennsylvania, Philadelphia, M. Arch., M.C.P., 1976.

Teaches in Environmental Design Department.

Born in Hackensack, New Jersey, 1942.

Education: Pratt Institute, Brooklyn, New York, B. Arch., 1969.

Teaches in Environmental Design Department.

Alan Johnson and Richard Stange are 2 of the 3 partners in Alley Friends Architects, Philadelphia, Pennsylvania.

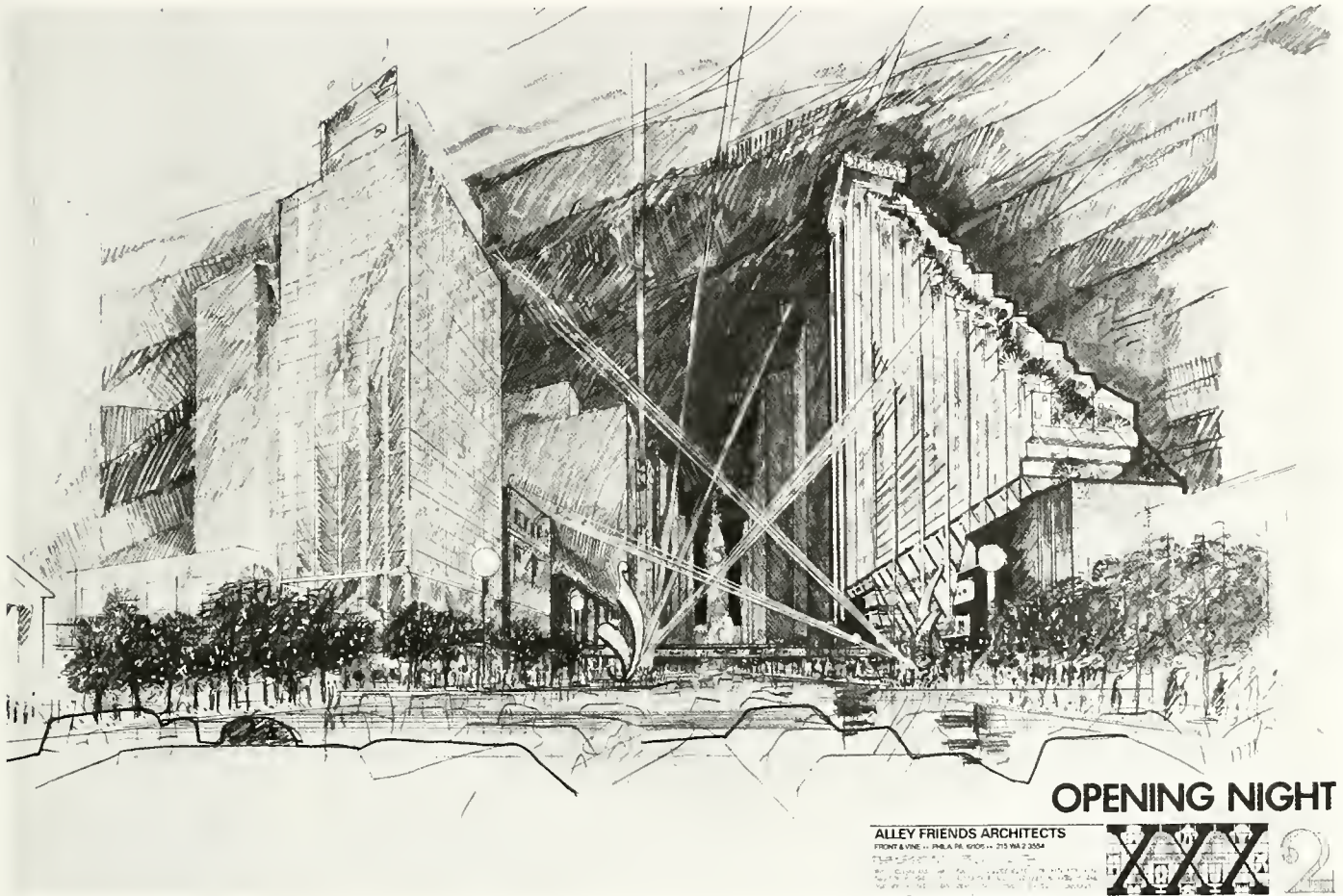
*Academy Place* is a proposal for mixed use building integrating a cultural and performing arts center with commercial development on Broad Street, opposite Philadelphia's Academy of Music.

The building will provide four stories of cultural facilities (a 3000 seat opera hall, cinema and a 500-1000 seat mini theater), restaurants and galleries, convention space at the subway concourse level, below grade parking, as well as forty floors of hotel and apartments which maximize solar energy opportunities.

*Academy Place* will incorporate art works on its facades and will offer large scale sidewalk sculptures to the public. *Academy Place* is strategically linked with the Academy of Music, The Philadelphia College of Performing Arts and the Philadelphia College of Art and helps to create Philadelphia's own 'Lincoln Center'.

*Opening night at Academy Place,  
Philadelphia's proposed new cultural and  
performing arts center*

Exterior perspective  
Rendered sepia on paper  
1979  
24 x 36



**Johnson, Lois M.**



Born in Grand Forks, North Dakota, 1942.

Education: University of North Dakota, Grand Forks, B.S., 1960; University of Wisconsin, Madison, M.F.A., 1966.

Teaches in Printmaking Department.

"Corn-fed autobiography"—the work deals with those experiences best explained to me within a serial framework; a cause and effect documentation somewhat like stop-action in movie footage—probably the result of a thoroughly enjoyed overdose of comic books as a child . . .

I prefer printmaking as a means of expression and documentation because the media afford the most erratic, yet analytic interpretation of ideas through the thinking and working patterns the processes impose upon me.



Album 1976  
Screenprint  
1979  
30 x 40





**Kagan, Richard**



Born in Philadelphia, Pennsylvania, 1945.

Education: Temple University,  
Philadelphia, Pennsylvania, 1962-65;  
New School for Social Research, New  
York, 1966.

Teaches in Crafts Department.

Wood, for me, inspires reverence and sensuality. As a designer/craftsman, I am interested in developing clear, elegant forms that invite a tactile as well as visual dialogue. The inner parts, therefore, become as important as the outer.

*Mariabronn Chair*  
Curly white ash and leather  
1977  
28 x 29 x 23

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**Kanter, Ron**



Born in Philadelphia, Pennsylvania, 1943.

Education: Temple University,  
Philadelphia, Pennsylvania, B.S., 1967;  
University of Pennsylvania, Philadelphia,  
M.F.A., 1973.

Teaches in Photography/Film  
Department.

*Image Making* is a portrait of one artist  
and the creation of a single piece of work;  
but both the artist and the work are  
only vehicles for exploring the creative  
process and the importance of Image  
Making.

*Image Making*  
Color Film  
1977  
30 minutes

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**Kaplan, Jerome**



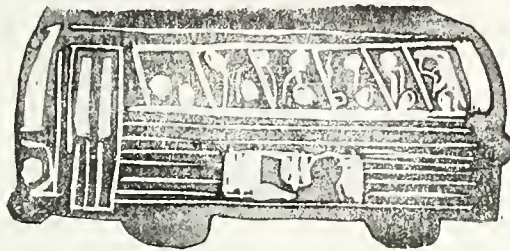
Born in Philadelphia, Pennsylvania, 1920.

Education: Philadelphia Museum and School of Industrial Art, Pennsylvania, diploma, 1947.

Chairman of Printmaking Department.



After that you'll love housework!—Since that day I haven't been able to get the thought of that factory out of my head. I could see myself standing there in a blue uniform, leaning slowly and intensely over my machine, and then . . . click, click . . . pulling my switches. One would be red, the other yellow. And after that, riding home in the bus with the others—! But I mustn't go on dreaming. I tried to think of the house as a factory. Then I had a better idea: the house could be my temple, where I carried out my work like a priestess going through her ceremonies.



Monday morning I began to make rituals. I got out the vacuum cleaner, rubbed the attachments in salad oil, and sprinkled salt on them. The motor itself I dressed in a little skirt of Mary's—I had to kneel down and hug it, it was so round! Then I touched the floor 3 times with my forehead and took the tube in my left hand.

Vacuum cleaning makes a good ritual. I vacuumed toward the east. The living room rug got 67 strokes east-west and 47 north-south. The rug in the hall got 35-22, and our bedroom rug 17-11. (Should have done George's armchair, but it has no

**Katz, Joel**

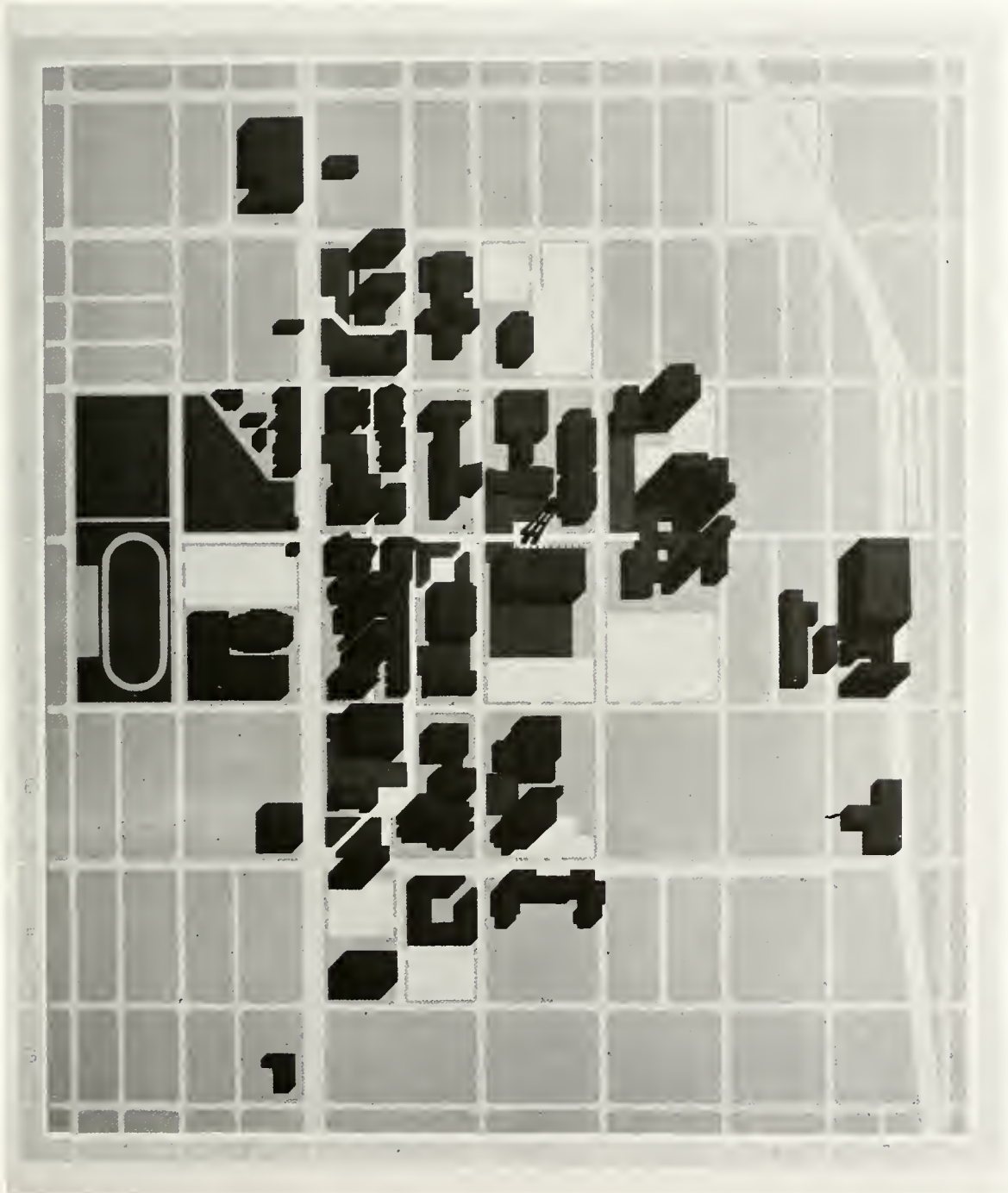


Born in Hartford, Connecticut, 1943.

Education: Yale University, New Haven, Connecticut, B.A., 1965, B.F.A., M.F.A., 1967.

Teaches in Graphic Design Department.

By identifying the most important aspects of the information and by finding the right pictorial metaphor for it, it is possible to make the information directly and visually understandable rather than merely intellectually understandable.



**Kettner, David**



Born in Sunman, Indiana, 1943.

Education: Cleveland Institute of Art, Ohio, B.F.A., 1966; Indiana University, Bloomington, M.F.A., 1968.

Teaches in Painting/Drawing Department.

These landscapes are raw expressions of that ravishing light which quickens the pulse, both in me and in the life of the situations observed.

I think of them as instinctive notes on the ecstatic arousal of the spirit of things to light. Spirit vibrating to light. Light quickening the pulse. Here, and in the subtler, more codified form of the Halos and the Music Notations.

*Landscape, Arizona*  
Oil pastel on paper  
1980  
7¼ x 13¾





**Keyser, Robert**



Born in Philadelphia, Pennsylvania, 1924.

Education: University of Pennsylvania, Philadelphia, 1946; Study with Ferdinand Leger, Paris, France, 1949-51.

Teaches in Painting/Drawing Department.

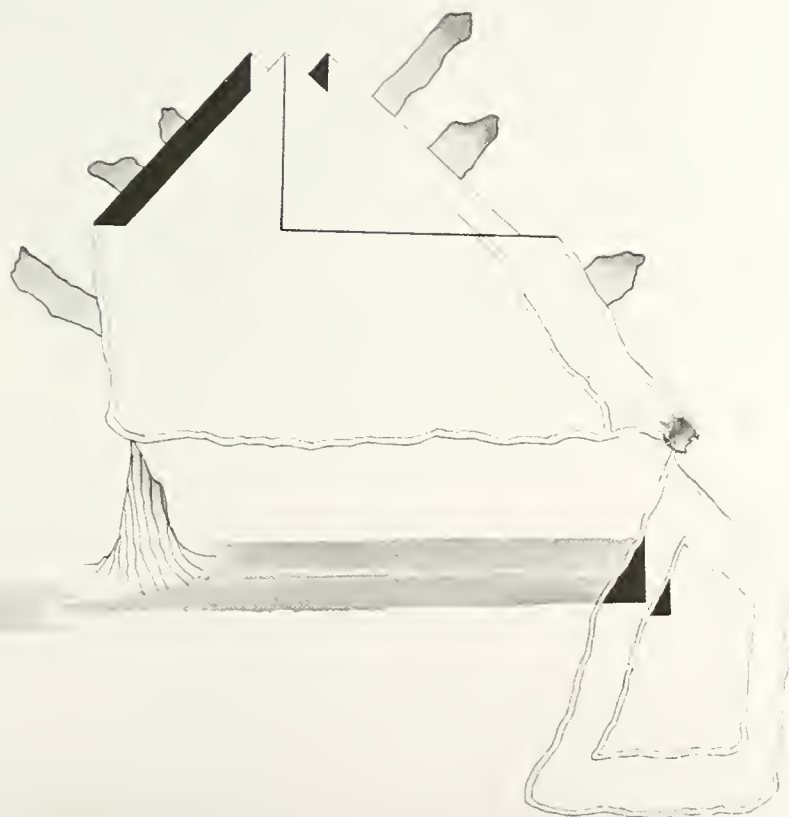
This request for a statement has caught me, not off-guard, but at a time just when I have decided to make no more statements or exegeses of any kind; has caught me just as I am, perhaps speciously, mincing away from the area of *rational intelligence* (sic) as one thinks of it now.

Now, I don't believe in anything—you know, like manifestos; I believe only in inventing multi-associational configurations and elegantly painted surfaces which, together, evoke the marvelous.

Come to think of it, it might sound nice to turn this into a manifesto: *INVENTION* and *CRAFT*, they are the key words. The *DIRECTIVE*: *invent excruciatingly haunting images and paint them gorgeously*. Speciously or not, mince into the world of the crackpot and join the immortals!

*Homer's Shuffle*  
Watercolor on paper  
1979  
27 x 20½

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**Knobler, Nathan**



Born in Brooklyn, New York, 1926.

Education: Ohio State University, Akron, 1944-45; Syracuse University, New York, B.F.A., 1950; Florida State University, Tallahassee, M.A., 1951.

Dean of Academic Affairs. Teaches in Printmaking and Sculpture Departments.

I delight in knowledge, knowing that it is the unexplainable that transmutes artisanry into art.

In my studio, I am pressed against my limits; measured against my own myths.

Like all alchemists, I work in the space between self-knowledge and self-doubt.

*Three Sisters*  
Bronze, three units  
1976  
4 x 4 x 4 (each unit)

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Born in Kramatorsk, U.S.S.R., 1923.

Education: Rostow College of Art, U.S.S.R.; Nachwuchsgruppe Bildender Künstler, Regensburg, Germany; Mal-und Zeichenschule "die Form", Munich, Germany; Pennsylvania Academy of the Fine Arts, Philadelphia; Philadelphia College of Art, Pennsylvania, B.F.A., 1970; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1972.

Teaches in Printmaking Department.

Searching for order in the universe that seems chaotic one looks for a visual metaphor of the unity and integrity of life, which proves to be elusive in the flood of the passing mix of visually indistinct and even shapeless signals, often no more than dimly perceived overlaps. Editorialization, then, may be the only logical way of pursuing that search. Casual bits and pieces of the real and imagined world and the challenge of finding the suitable means to materialize a particular statement, with luck, may result in measured, distilled, synthesized symbols-inventions; psychological focus; perhaps even the metaphor containing a hint of revelation or the promise of a new shore.

Straight, brightly brazen forms may very well be a repository of nature's wisdom: symbols of light, building blocks of life containing within themselves forms corresponding to the kind of superior geometry that structure the universe. They seem to be a part of the system potentially containing the grain of truth. The order, then, may be imagined within a grasp; and redemptive expression of the mysterious equanimity of forces, part of which we are, may be an elusive goal, perhaps, but infinitely worth pursuing!



Atarax  
Screenprint  
1977  
31½ x 30

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**Lebe, David**



Born in New York, New York, 1948.

Education: Philadelphia College of Art, Pennsylvania, B.F.A., 1970.

Teaches in Photography/Film Department.

My "work" is a result of looking where there is seemingly nothing, allowing myself to be irrational and emotional and then with a measure of faith, because I never think anything is ever happening right while it's happening. I intuitively make an image. What I find usually is that in some direct or indirect way I've dredged up a little piece of myself and put it on public view.

I find more and more that I become impatient and bored with the formalistic dialogue current in contemporary photography. It seems a way of avoiding anything real, a convenient mask for the photographer to hide behind. Although it is impossible for me to make an image without playing with and manipulating the formal visual elements in the frame, I find myself repelled as with the like poles of magnets away from any current dialogue. All this might lead some to call my work experimental but as Man Ray has said . . . "it is in the spirit of an experience not an experiment" that I present my images. My images are a result, a residue of an experience that I create. A process to reach something in me that is emotional and unacknowledged and through this process to perhaps at times acknowledge and communicate some neglected truth of the human experience.

*Untitled*  
Silver print photogram  
1979  
20 x 16

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**Lehr, Barry**



Born in Brooklyn, New York, 1951.

Education: University of Cincinnati, Ohio, 1969-70; St. Martin's School of Art, London, England, winter of 1974; Syracuse University, New York, B.F.A., 1974; University of Michigan, Ann Arbor, M.F.A., 1977.

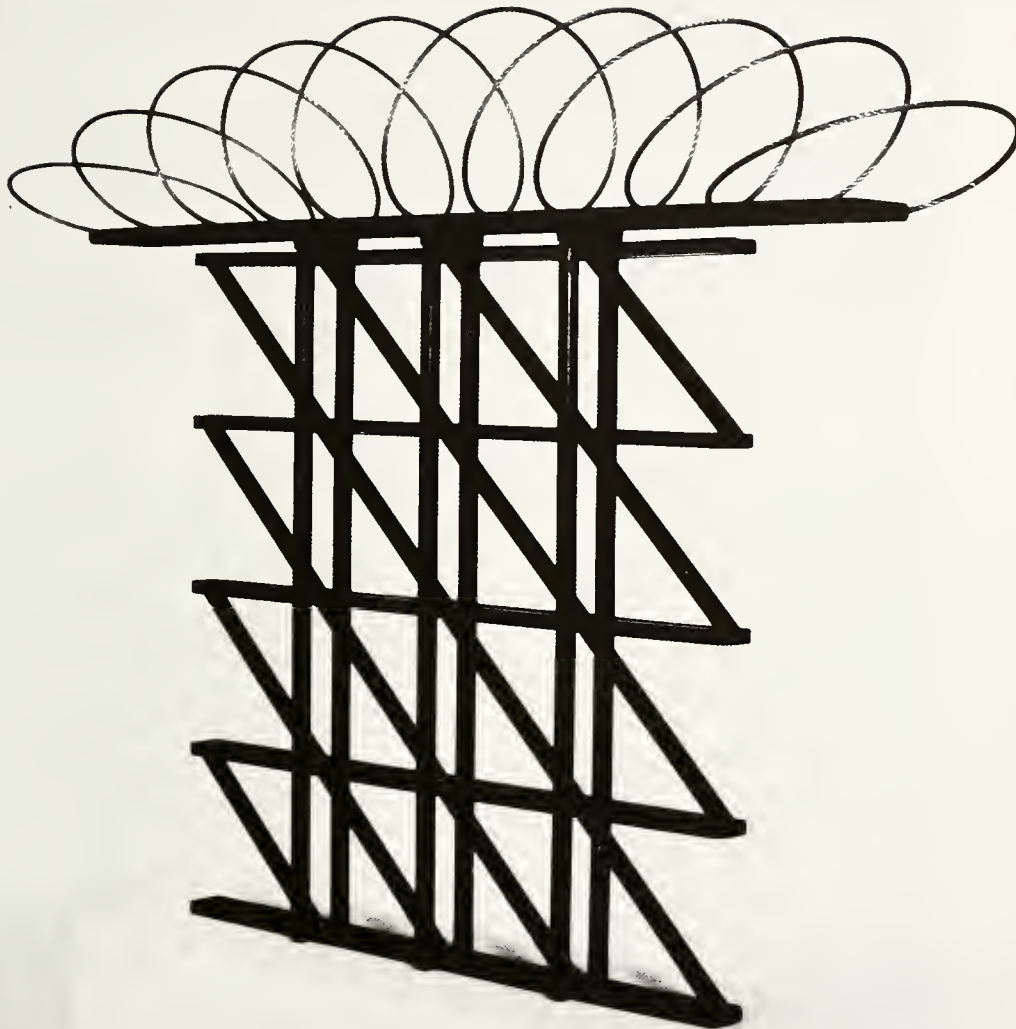
Teaches in Foundation Program.

The imagery of these sculptures is derived largely from the geometric forms generated by simply engineered structures. In each piece I try to temper the inherent rigidity of its structure with the fluidity of the drawn line. The juxtaposition of steel and cable is used to explore the basic relationship of line, plane and volume.



*Over/Grid*  
Steel cable  
1979  
22 x 26 x 6

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**Longhauser, William**



Born in Cincinnati, Ohio, 1947.

Education: University of Cincinnati, Ohio, B.S., 1970; Indiana University, Bloomington, M.F.A., 1974; School of Design (AGS), Basel, Switzerland, 1975-77.

Chairman of Graphic Design Department.

As a graphic designer, I have a responsibility to the viewer to communicate an idea. The relationship between this responsibility and fulfilling my personal needs as a designer provide the framework within which I work.

Although most of my decisions are intuitive, they are responses to a logical concept. I ignore literal descriptions of reality in search of more distinctive formulations which suggest the essence of an idea rather than make a final statement. I prefer working with familiar images and through a unique formulation evoke the unexpected. My personal satisfaction occurs mostly when working with seemingly unrelated images, a harmonic combination evolves which expresses a new meaning that was not preconceived, but came as a surprise. A meaning that develops and is discovered as I cut, tear, draw, paint . . . play!

Too often the viewing public is not given the opportunity to challenge their intellect or to use their imagination. They are inundated by unimaginative and predictable solutions with dominant verbal captions that leave no room for visual interpretations.

My intention is to illicit a response—positive or negative—which generates thought, and attempts to provoke the curiosity and involvement of the viewer with the belief that their active participation will provide a more meaningful and memorable visual experience.

*Books + Books + Books*

Poster, diazo print

1978

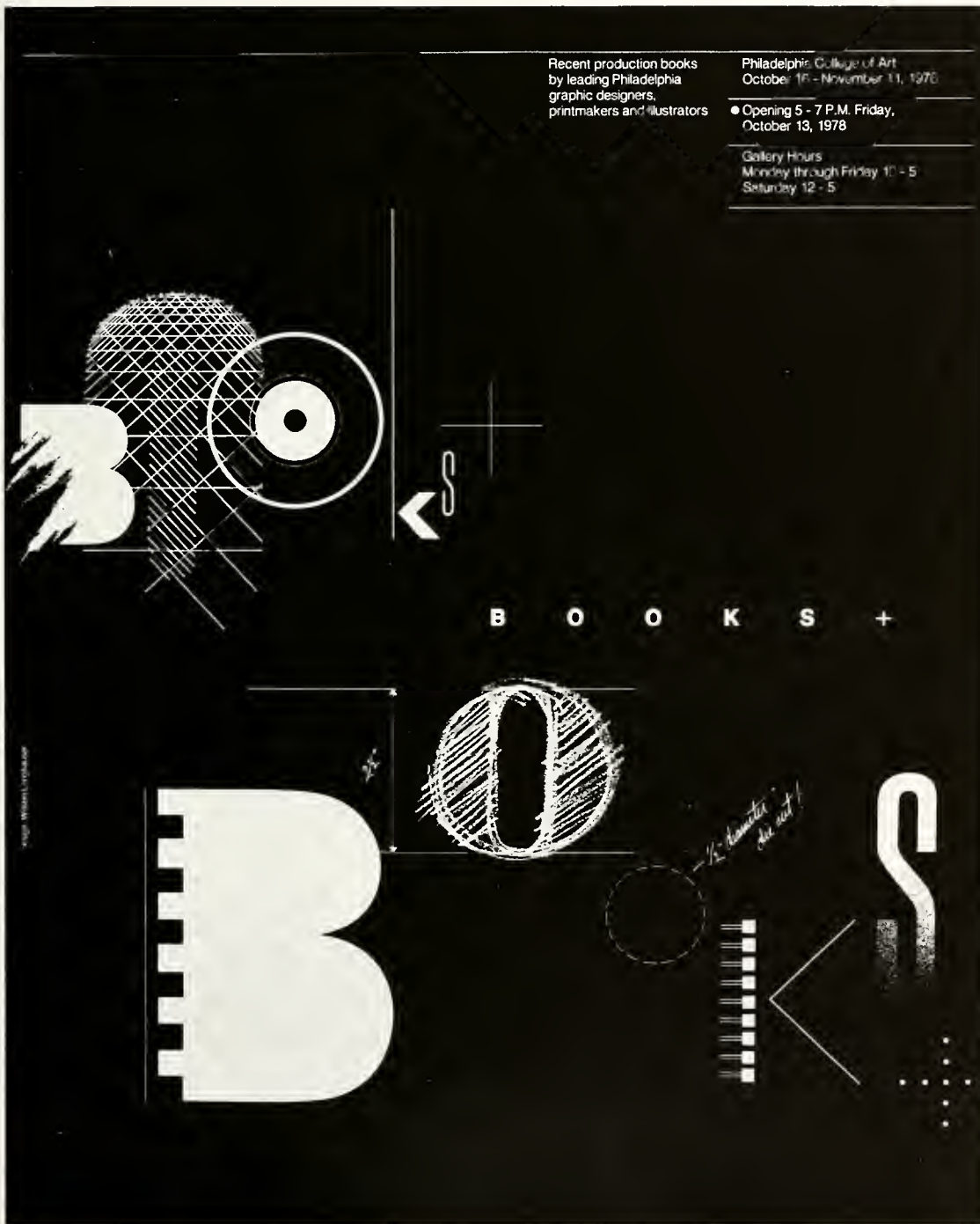
20 x 16

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**Lugassy, Leon J.**



Born in Kenitra, Morocco, 1937.

Education: Philadelphia College of Art, Pennsylvania, B.S., 1966; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1968.

Teaches in Crafts Department.

My work emanates from a world without preconceived forms, techniques or function. It is the result of a captured moment as it passes through my mind. Sometimes playful and whimsically spontaneous, but sometimes serious, controlled and seemingly self-conscious, it must challenge my skills while creating what I perceive regardless of its technical complications.

The pieces I produce are the by-product of the playful and enjoyable experiences of the manipulation of the material I have on hand, and may explain why the objects I create are so dissimilar in their appearance.

*Animal Form*  
Fabricated sterling silver with ebony and  
ivory  
1979  
8 x 5 x 4

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**Mayo, Noel**



Born in Orange, New Jersey, 1937.

Education: Philadelphia Museum College of Art, Pennsylvania, B.S., 1960.

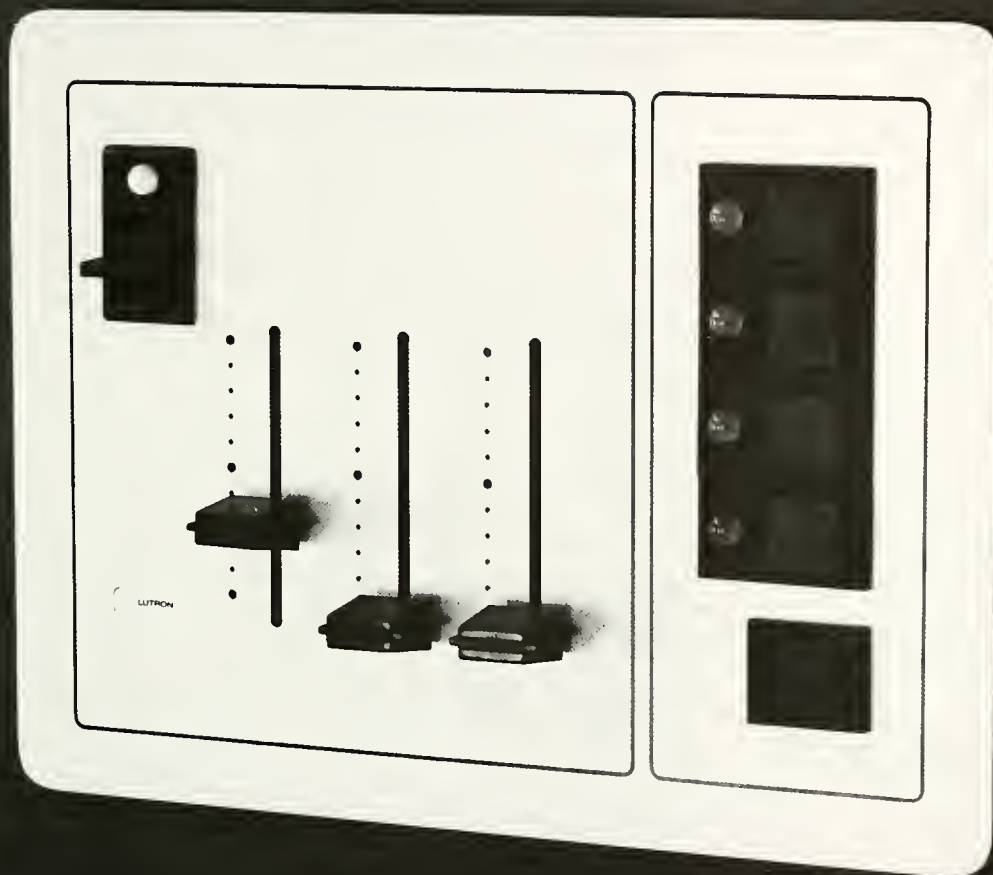
Chairman of Industrial Design Department.

Today's designer interacts with many other disciplines in order to develop a successful project. The relationship between people, cost, convenience, utility, safety, production process and rational aesthetics are clarified and applied to the design process.



*Versaplex Light Switch*  
Brushed aluminum and plastic  
1978  
5 x 5

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**McGovern, Robert F.**



Born in Philadelphia, Pennsylvania, 1933.

Education: Philadelphia Museum School of Art, Pennsylvania, diploma, 1956.

Co-Chairman of Foundation Program.

Wood with its life and fibers awakens my attention. It has in it the parable of all that grows. In these two works I sought to unleash some of that parable—a coming together, enduring in tension but natural to the purgative way. Wood and steel mediate all. The paper carries the imprint of the adventure.

*Useless Burdens*  
Woodcut  
1979  
18 x 11



**Meyer, Richard C.**



Born in Philadelphia, Pennsylvania, 1939.

Education: Ecoles d'Art Americaines de Fontainebleau, France, 1961; University of Virginia, Charlottesville, B. Arch., 1962.

Teaches in Environmental Design Department.

On August 24, 1979, when we were asked to consider the feasibility of holding a Papal Mass in Logan Square, the visit of John Paul II to Philadelphia had just been confirmed and there were exactly 40 days left to design and erect a suitable setting for the event. The Pope would have to be visible to over a million people, but the structure was to be temporary, and would have to overlay the fabric of Logan Square with as little interference as possible. Logan Square is one of the original four squares of Philadelphia laid out by William Penn; it sits directly on the Benjamin Franklin Parkway which runs diagonally from City Hall to the Philadelphia Museum of Art. In the Square is the 130 foot diameter Swann Fountain by Alexander Stirling Calder, eleven large empress trees and other formal plantings. Just to the east is the Cathedral of Saints Peter and Paul.

In three working days we produced a set of three sketches showing the Papal Platform essentially as it was completed four weeks later. It was to be built of steel scaffolding, heavy plank, and plywood—the system routinely used by the City for platforms and stages for special events of all kinds; procurement of materials began the fourth day.

The scheme takes the existing character of Logan Square as its point of departure. Starting at the sidewalk, concentric rings of flowers and cut greens ascend gradually. Over the fountain, three stepped platforms continue the ascent to a height of 27 feet above the street. The whole gives the effect of a formal hilltop garden, lush with flowers and picturesque trees.

The circular configuration of Logan Square suggested that the view of the altar be omnidirectional, and this was consistent with the wishes of the Archdiocese and most of the crowd, who wanted to be as physically close to the Pope as possible. Other architectural choices were less obvious; the Square lies at the intersection of three axes, none of which matches that of the Cathedral. The grand staircase rises to the altar along the centerline of the Parkway; the cross is parallel to the altar, but is off-center to the right.

The specific orientation of these elements was selected with careful attention to the pictorial aspects of the spectacle; the anticipated position of the sun, the backdrop of the west facade of the Cathedral, and the view up the Parkway toward City Hall Tower, as well as the path of the Papal procession before and after the Mass. The brilliant white of the platform surfaces provided a background to the medieval regalia of the concelebrants, and with the chrysanthemums made reference to the yellow and white Papal colors.

On October 3, the weather obliged and a national audience saw the face of the Pope and the cross behind him in golden October afternoon sunlight, with the Cathedral and the City beyond, details in high relief. After the event, the platform became a tourist attraction, and the City delayed demolition for a week to accommodate numbers of people who wished to see the Papal Platform in Logan Square.



*Papal Platform*  
Photograph  
1979  
30 x 30





**Neff, Edith**



Born in Philadelphia, Pennsylvania, 1943.

Education: Philadelphia College of Art,  
Pennsylvania, B.F.A., 1965.

Teaches in Painting/Drawing Department.

My large paintings are concerned with a narrative or emotional content which is not always clear to me, but from which springs the need to make the painting. In *Backyard Games*, it is clearer than in most, being based on the closeness of humor to despair, and the shadows that inevitably accompany sunlight.

The painting is done with memories of Goya, both because of his early, bright paintings of people playing games, and the dark, demonic paintings of his later years.

*Backyard Games*

Oil on canvas

1977

56½ x 80



**Neibart, Wally**



Born in Camden, New Jersey, 1925.

Education: Philadelphia Museum School of Art, Pennsylvania, diploma, 1951.

Teaches in Continuing Studies Department.

Wally Neibart was born in Camden, New Jersey in 1925. He served in the U.S. Navy from 1943-46, after which he enrolled in P.C.A., graduating in 1951. He specializes in humorous illustration and has free-lanced since graduating. His work appears nationally and internationally in magazines, newspapers, etc.

His drawings have been exhibited in many art directors shows around the country, National Society of Illustrator shows and Graphis Annuals, winning many awards.

Mr. Neibart has been teaching (in the Continuing Education Department of P.C.A.) for 18 years.

Rabbit and Turtle (for "Your Mach I"  
magazine)

Magic marker and pencil on paper

1979

11½ x 18



**Nichols, Gerald**



Born in Akron, Ohio, 1938.

Education: Akron University, Ohio, 1958-59; Cleveland Institute of Art, Ohio, diploma, 1959-63; University of Pennsylvania, Philadelphia, M.F.A., 1965; University of Pennsylvania, Post Graduate Fellow, 1967.

Co-Chairman of Painting/Drawing Department.

In 1976 and 1977 I began to incorporate existing objects into my painted flatwork. The intent was to expand the levels of complexity offered to the viewer much as Picasso had done in 1912 with his "Still Life with Chair Caning."

Through 1978 to the present, this activity transformed to the point where I am now selecting a specific work of art from the vast historical array. This serves as a reference point and stimulus for compounding and abstracting. The source could be Giotto, Grünewald, Grandma Moses or Cartier-Bresson.



*Plan for Relief Construction based on  
Goya's "Pedro Romero Matando A'  
Toro Parado"*  
Masonite, wood and paint  
1980  
36 x 78 x 6

---



**O'Brien, Edward**



Born in Philadelphia, Pennsylvania, 1950.

Education: Philadelphia College of Art, Pennsylvania, B.F.A., 1973; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1980.

Teaches in Illustration Department.

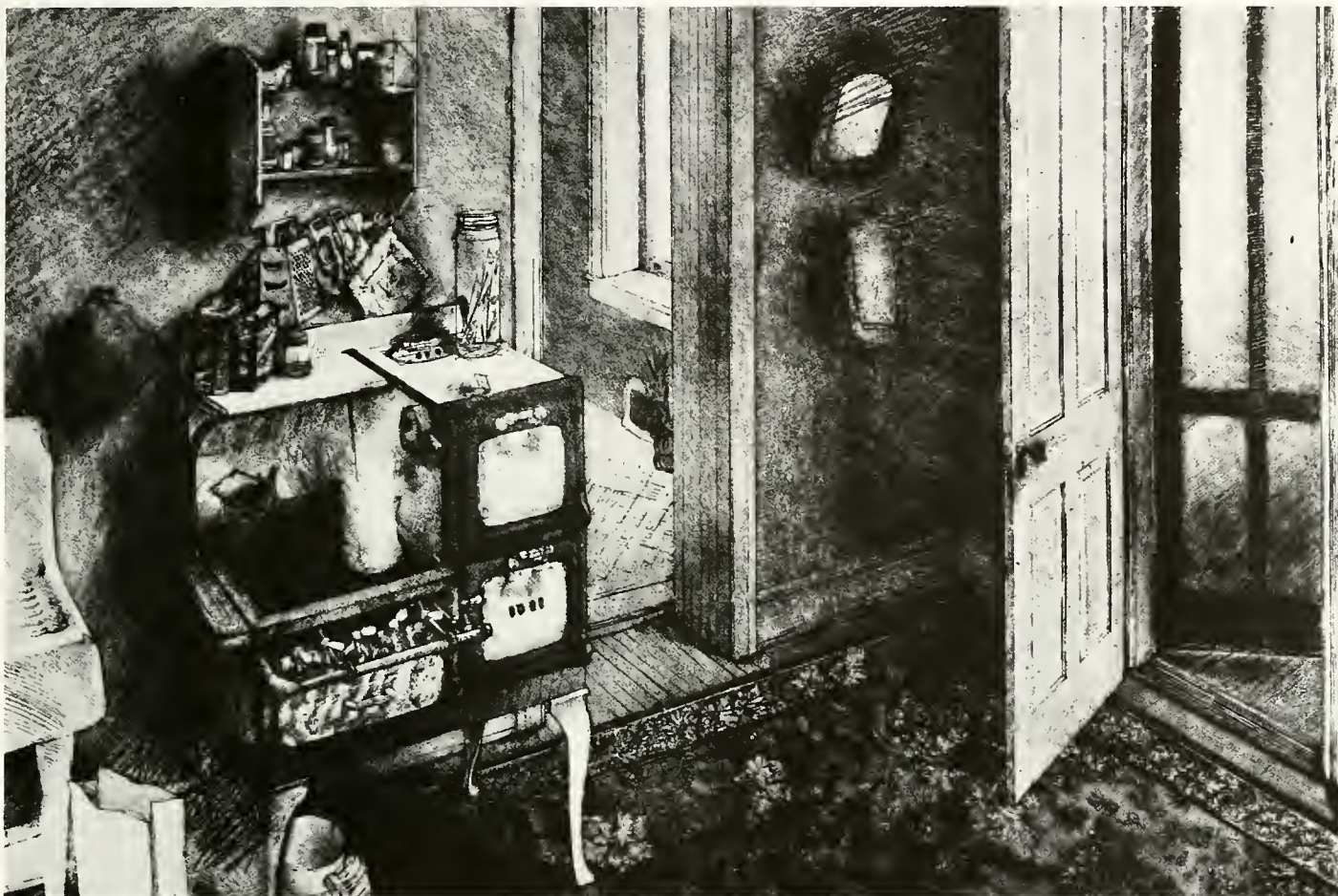
Making pictures is like playing a game whose rules change at irregular intervals . . . a small foreign car with fraternity brothers playing Chinese fire drill, but not at every stop-light. Part of the fun is having been there.

*Two Sides of the Same Coin*

Etching and engraving

1980

21 x 30½



**Parker, Barry**



Born in Detroit, Michigan, 1942.

Education: Eastern Michigan University, B.A.E., 1964; University of Massachusetts, Amherst, M.F.A., 1967.

Teaches in Sculpture Department.

All form, whether organic or geometric, can be understood through a series of natural phenomena such as proportion, balance, rhythm, etc.. Each of these phenomena can be considered a system in that they all deal with the way the parts of an object relate to the whole. Often, forms will have a strong visual relationship to each other due to overlapping three-dimensional systems without necessarily relating to each other in terms of meaning or function.

It is in this area of visual relationships between seemingly dissimilar and unrelated objects that I find the subject matter for my sculpture.

My concern is to interpret the relationships between such objects, and the space they exist in, through the use of volumetric plane.

*The General Peers Across the Schuylkill*  
Welded aluminum  
1980-81  
116 x 34 x 38

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**Piper, Jane**



Born in Philadelphia, Pennsylvania.

Education: Pennsylvania Academy of the Fine Arts, Philadelphia, 1935-36; Studio of Earl Horter, 1936-37; Studio of Arthur Carles, 1939-42; Hans Hoffman School, Provincetown, Massachusetts, 1941.

Teaches in Painting/Drawing Department.

I feel that my paintings are about pleasure. I search for the right sensation. In this search I use color to create a kind of space, using space in terms of continuum, with rhythms and broken lines of movements to locate visual holding areas. This often ends up as a feeling of spatial web.

I usually start working with nature, either landscape or complicated interiors, still life with flowers. I enjoy being able to paint a flower that looks like a flower as long as it has the right equilibrium for the spatial sense of my painting. But, I don't mind if the flower dissolves into the space, that's all right too.

*Interior Garden*  
Acrylic and oil on canvas  
1978  
72 x 108

---



**Porett, Thomas David**



Born in Chicago, Illinois, 1942.

Education: University of Wisconsin, B.S.,  
1964; Illinois Institute of Technology, M.S.,  
1966.

Teaches in Photography/Film  
Department.

Seeing a place remembered yet so vague  
Disturbing recollections, visions of bright  
days  
Small streets swept with light  
The tumult of sound on a day long  
forgotten  
That expression burned in the memory  
of the face  
So startled then, now gone forever

*Untitled*  
Cibachrome photograph  
1979  
16 x 20

---



**Purves-Smith, Phyllis**



Born in Los Angeles, California, 1944.

Education: The Cooper Union, New York, New York, B.F.A., 1966; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1975.

Teaches in Illustration Department.

In my work I try to capture qualities of the perceptual experience, qualities of light, form and space. Inevitably, I find that things that may at first seem ordinary will appear extraordinary with a closer look.



*Debussy and Tea*  
Graphite on paper  
1980  
15 x 22

---



**Reinhardt, Richard H.**



Born in Philadelphia, Pennsylvania, 1921.

Education: Philadelphia Museum and School of Industrial Art, Pennsylvania, diploma, 1939; studied with Baron Eric Flemming, Rhode Island School of Design, Providence, summers of 1948, 1949.

Co-Chairman of Crafts Department.

For the past several years, my work has been a simple (sometimes complex) investigation of the round. I am deeply interested in continuousness, continuity and circularity; in the perception of real and apparent beginning, middle and end. I pursue this interest through the forging and fabrication of functional pieces of jewelry, mostly bracelets, sometimes torques. My medium is sterling silver.

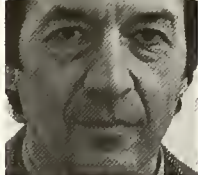
I have a tremendous respect for, and draw great inspiration from, the work of the countless and mostly unnamed smiths who transcend the function of their work when they produced that truly magnificent body of art we know as armor. While my goal is always to make sound contemporary wearable jewelry, I hope the result is more than just that.

*Spiral Bracelet*  
Sterling silver  
1980  
2½ (diameter)

---



**Rohrer, Warren**



Born in Lancaster, Pennsylvania, 1927.

Education: Eastern Mennonite College, Harrisonburg, Virginia, B.A., 1950; Madison College, Harrisonburg, Virginia, B.S., 1951; Pennsylvania State University, summers of 1952-55; Pennsylvania Academy of the Fine Arts, Philadelphia, 1953-54; University of Pennsylvania, Philadelphia, 1956-57.

Teaches in Painting/Drawing Department.

I paint to provide for visual experience and contemplation. The recurring brush-stroke is my way of being in the work and can be read as the carrier of surface changes and the builder of the layers of the painting. I intend the painting to be seen without outside reference and to be entered by the means that I have provided.

*From Black III*  
Oil on canvas  
1979  
60 x 60

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**Rose, Peter**

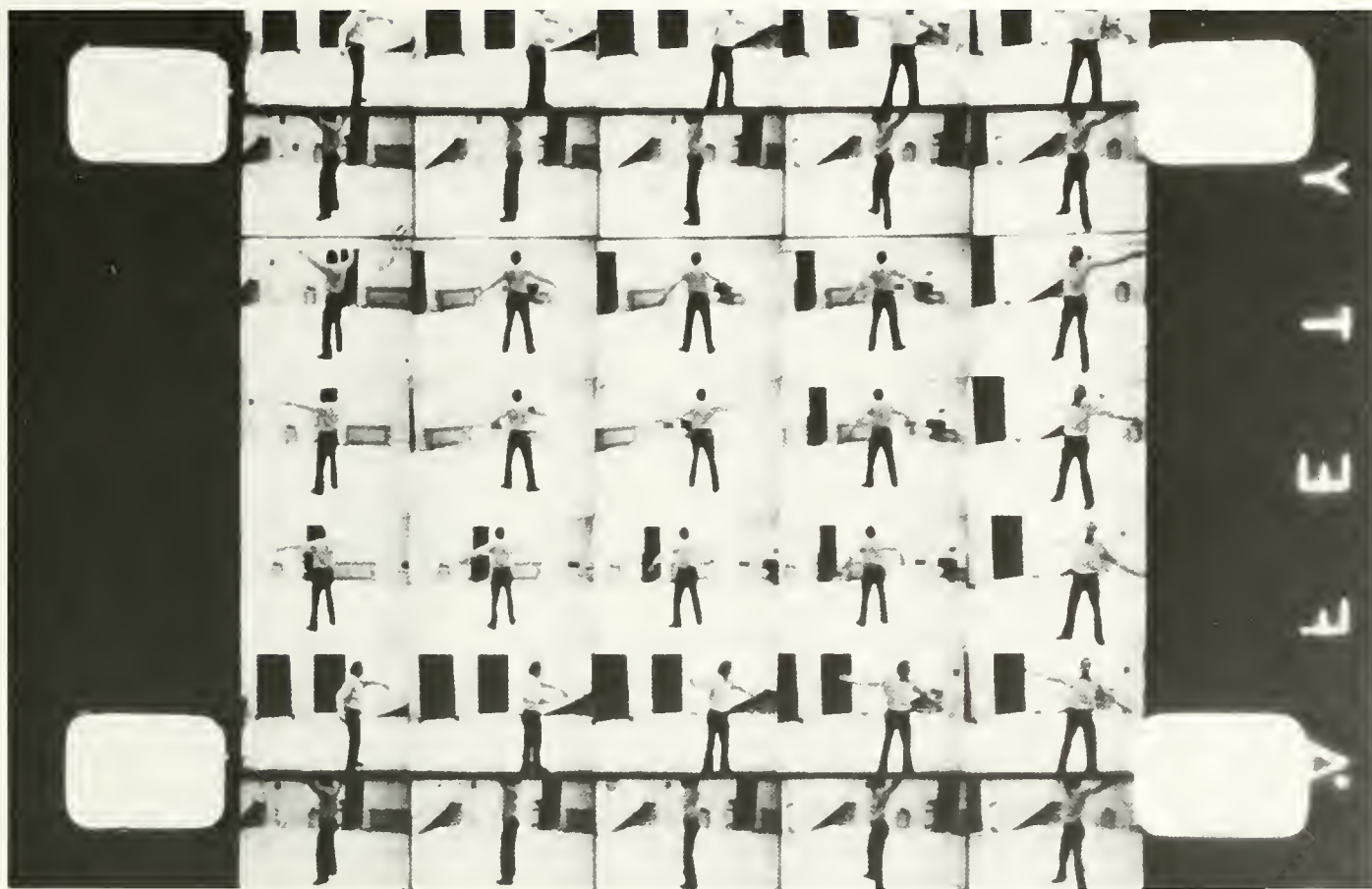


Born in Philadelphia, Pennsylvania, 1947.  
Education: City College of New York, New York, B.A., 1967; San Francisco State College, California, M.A., 1968.

Teaches in Photography/Film Department.

*Analogies* uses a variety of multiple screen structures to pose a series of spatial and temporal conceits. The intent is to elaborate a kind of visual metaphysics by exploring new kinds of kinetic imagery. The film consists of a series of simple camera movements that are rendered diachronically—several different aspects of the action are presented on the screen at once. By playing with the time delays between these images, new kinds of space, action, gesture and temporality may be found. The analogies are between the camera movements that constitute the original film material and the propagation of these movements across the multiple screen image. My hope is that although generated from structural principles, the film will reveal a lyrical, even a sensual reading, that will develop and expand upon the notion of “cinematic”.

*Analogies: Studies in the Movement  
of Time*  
Color film  
1977  
15 minutes



**Rossman, Michael**



Born in Chambersburg, Pennsylvania,  
1941.

Education: Pratt Institute, Brooklyn, New  
York, B.I.D., 1963, M.F.A., 1966.

Co-Chairman of Foundation Program.

Untitled #1  
Graphite on paper  
1978  
22 x 32

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**Searles, Charles R.**



Born in Philadelphia, Pennsylvania, 1937.

Education: University of Pennsylvania, Philadelphia; Pennsylvania Academy of the Fine Arts, Philadelphia.

Teaches in Foundation Program.

My current works are mainly sculpture. It's not sculpture in the traditional sense, but more like three dimensional shapes. I use flat cut out shapes, assembled together, resulting in a free-standing object. Many of the pieces lean against the wall while standing on the floor—wall floor sculpture. The ideas come directly from my paintings. Painting was my major in art school. Now the painting has become three-dimensional. It's like the image in the paintings stepped out into real space, leaving the canvas surface behind. The shapes in the sculpture have curved edges with holes cut into them and they are painted. I also use flat shapes that are bent, creating curved surfaces, which gives the works a strong sense of form. The holes cut in the planes and the curved surfaces activate the space through and around the pieces. What happens is a lot of movement around and through the pieces with high energy colors making the works vibrate. When the sculpture leans against the wall they use the wall as a positive involvement of shapes, while rolling forward, bending the space. I look at the works kind of like a sliding board and rolling hills. There is also present a sense of humor, which I enjoy. The work is serious fun.





**Seelig, Warren**



Born in Abington, Pennsylvania, 1946.

Education: Kutztown State College, Pennsylvania, B.A., 1968; Philadelphia College of Textiles and Science, Pennsylvania, B.S., 1972; Cranbrook Academy of Art, Bloomfield Hills, Michigan, M.F.A., 1974.

Teaches in Crafts Department.

Color and materials have become non-emotive. I use color of the graph and of the draughtsman; mostly reds and blacks which distinguish and separate one line, stripe or space from the next. A palate of whites enable me to reveal the subtle change in high and low relief upon surface interaction with light. Unpretentious and familiar cotton string and hard wools provide greater visibility to fabric surface and edge.

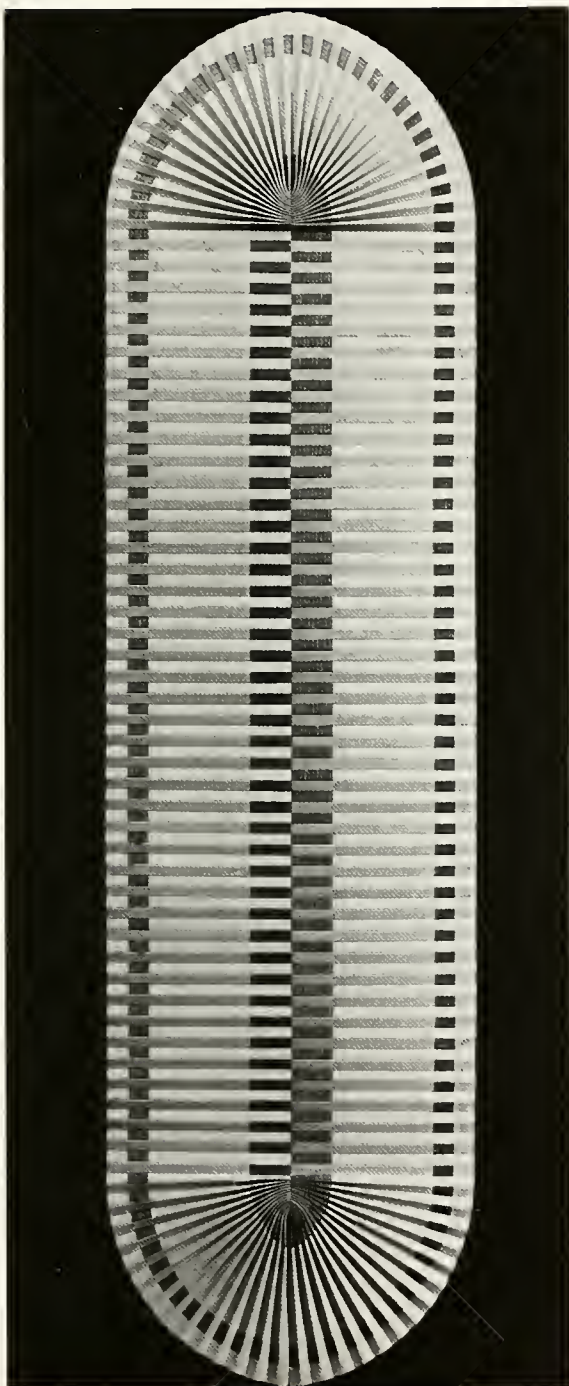
My forms are a natural consequence of folding and bending a singular fabric plane. Line and stripe peculiar to fabric moves with and maintains a real relationship to that plane. The accordin and vertical reliefs are an attempt to show form which is as anatomically convincing as skin pressed against bone. Rigid vinyl plastic is inserted in cloth pockets, not to act merely as armature support for the fabric but to serve as skeleton with a fabric skin.

*Cencture #5*

Fabric

1980

68 x 18 x 1/2



**Soviak, Harry**



Born in Lorain, Ohio, 1935.

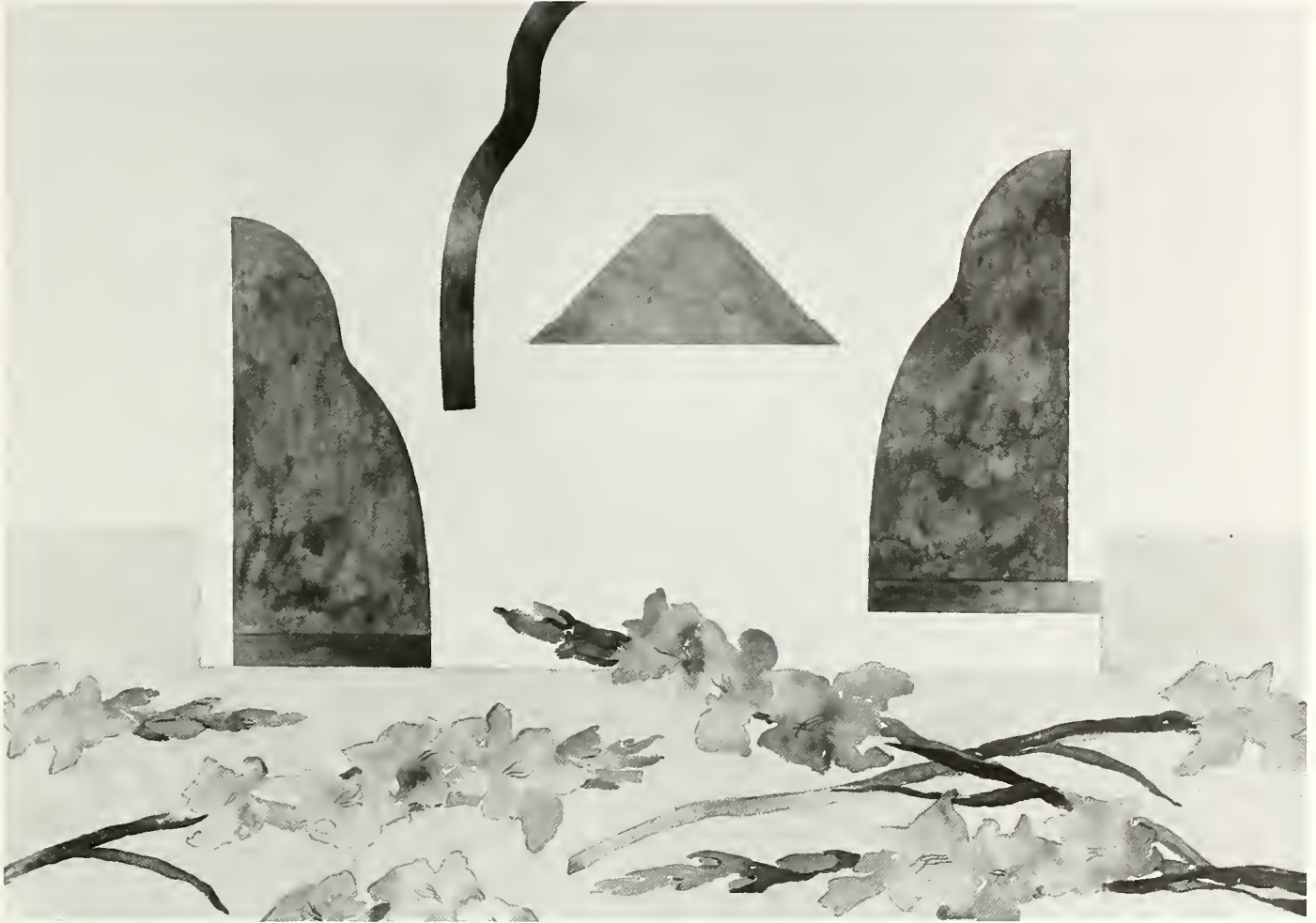
Education: Bowling Green University, Ohio, 1953-55; Cranbrook Academy of Art, Bloomfield Hills, Michigan, B.F.A., 1957, M.F.A., 1959.

Teaches in Painting/Drawing Department.

*Flowers Before an Early Landscape-Fictitious* and *The Green Studio* are the first and last paintings of an autobiographical group. Essentially, they are still lifes which contain paintings of paintings that I did—or might have done. They are present and past, true and false, reality and fantasy.

*Flowers Scattered Before an Early  
Landscape—Fictitious*  
Watercolor on paper  
1978  
30 x 40

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**Staffel, Doris**



Born in New York, New York, 1921.

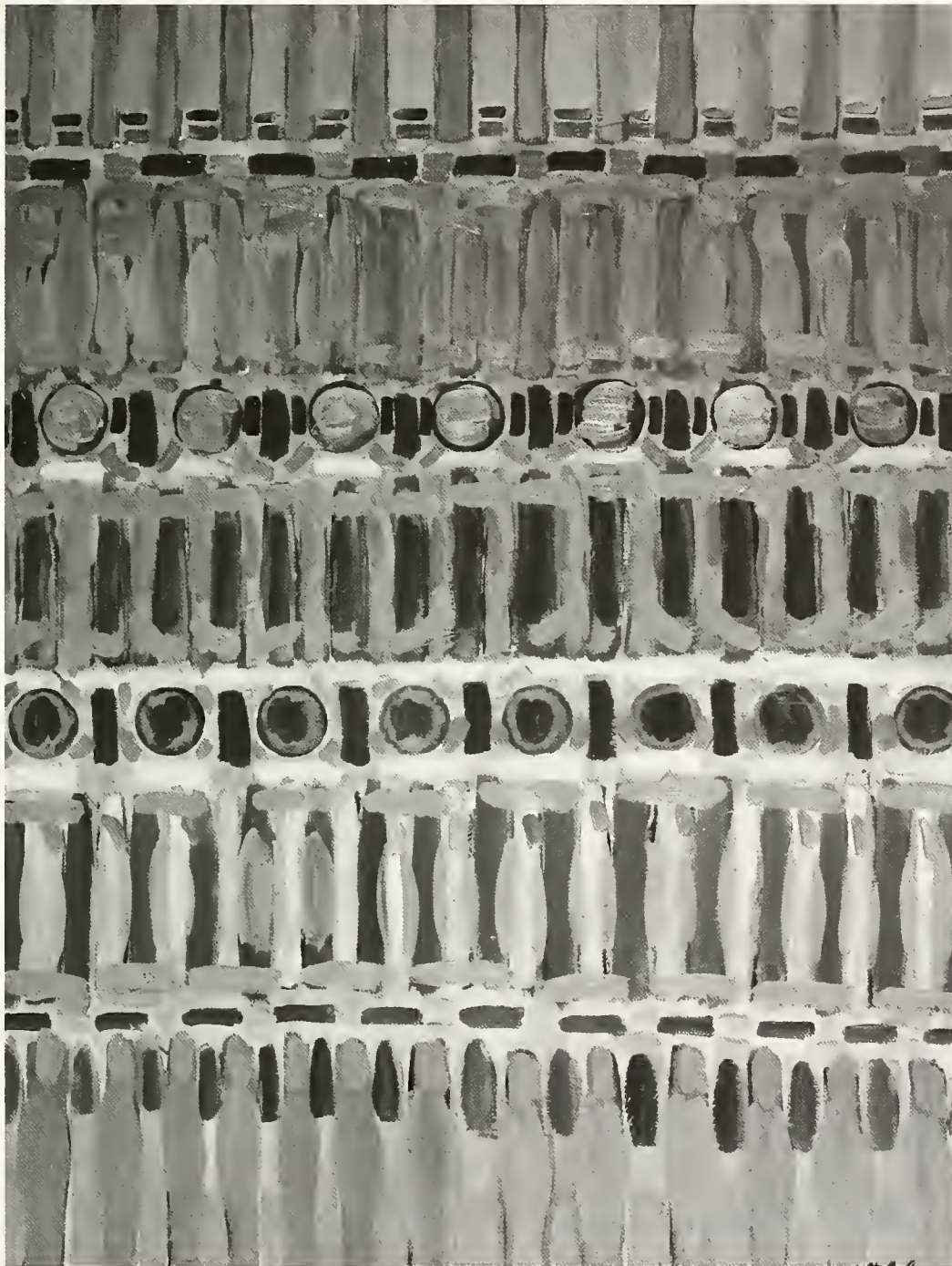
Education: Tyler School of Art, Temple University, Philadelphia, Pennsylvania, B.S., B.F.A., 1944; Iowa University, Iowa City, M.A., 1945.

Teaches in Foundation Program and Painting/Drawing Department.

Working from a diagramming to a state of Fullness, finding an unbounded space, where ambiguity joyfully exists.

*Lung TA #1*  
Oil on canvas  
1979  
47½ x 36

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**Staffel, Rudolf**



Born in San Antonio, Texas, 1911.

Education: Chicago Art Institute, Illinois, 1933; Escuela Para Maestros, San Juan Teotihuacan, Mexico, 1936; private study with Jose Arpa and Xavier Gonzalez, San Antonio, Texas, 1938.

Teaches in Crafts Department.

Vase  
Porcelain  
1979  
9 $\frac{5}{8}$  x 5 (diameter)

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**Stein, Robert**



Born in Cambridge, Massachusetts, 1941.

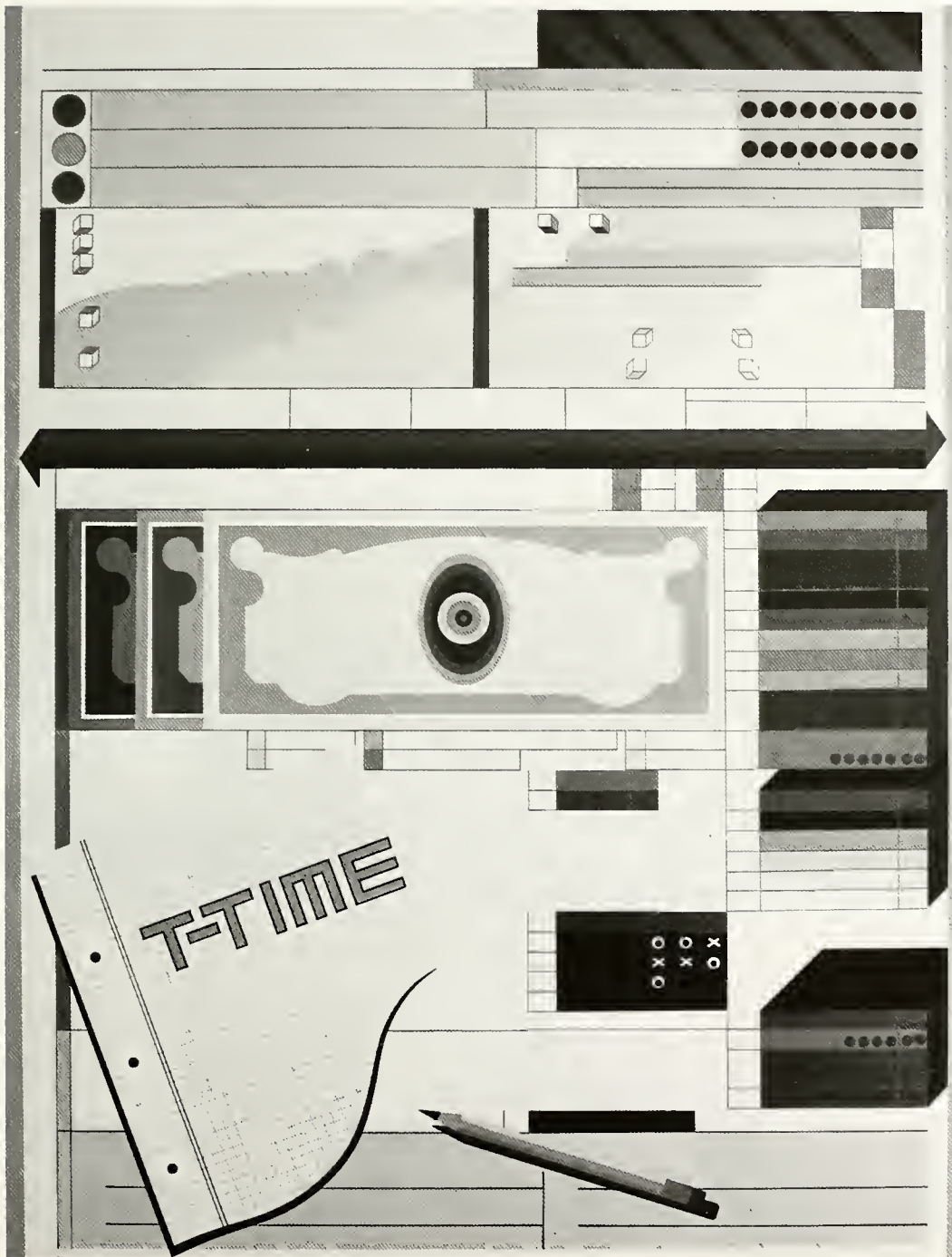
Education: Massachusetts College of Art, Boston, B.F.A., 1963; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1966.

Co-Chairman of Illustration Department.

The two pieces being exhibited present for me an interesting contrast between commissioned work for clients and work done for myself. While the execution and stylistic mannerisms are normally similar, the differing time frames and external requirements (or lack of them) often produce characteristics similar to the pieces exhibited—one being pared to a simple more dogmatic visual and the other serving as a seemingly endless repository of responses collected over a long period of time.



*T-Time*  
Acrylic on canvas  
1980  
32 x 24



**Tarantal, Elsa**



Born in Brooklyn, New York, 1944.

Education: The Cooper Union, New York, New York, B.F.A., 1966; University of Pennsylvania, Philadelphia, M.F.A., 1978.

Teaches in Foundation Program.

I am interested in portraying the forms of the figure in compositions that establish an effective balance between continuity and contrast. I want my figures to have a presence that conveys the life in a child, not to be facsimiles or sentimental stylizations.

Working in a small scale helps me to focus on the character of the figure by requiring me to be selective.

*Sleeper*  
Bronze  
1978  
10 (length)

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**Tarantal, Stephen**



Born in New York, New York, 1943.

Education: The Cooper Union, New York, New York, B.F.A., 1965; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1968.

Teaches in Illustration Department.

There is an interesting balance between the effect of form on subject matter and subject matter on form, especially in the process of generating imagery which represents a synthesis of the two.

In the media arts an image functions in conjunction with other elements, i.e.: words, reproduction constraints and the visual format that it's seen in. The image must: encourage viewer participation, consider the public it is relating to and have a "shared reference" which is common to all of us relative to our perception of the way things are.

I enjoy taking advantage of these conditions and letting them shape and contribute to the visual quality of my work.

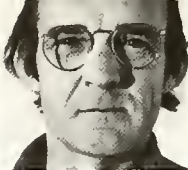
*Dialogue III, INA magazine cover*  
Shaped canvas and acrylic  
1973  
34 x 30¾ x 3½

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**Tucker, Francis Cortland**



Born in Olean, New York, 1931.

Education: Provincetown School of Painting, Massachusetts, 1947-48; Albright Art School, Buffalo, New York, 1948-50; Pennsylvania Academy of the Fine Arts, Philadelphia, 1954-55.

Teaches in Foundation Program.

In my search for the truth—if the painting does not have it, then I have missed my goal.

*We Walked the Stream*  
Oil on panel  
1977  
18 x 14

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**Tyiska, Stephanie**



Born in Hempstead, Texas, 1954.

Education: University of Michigan, Ann Arbor, B.F.A., 1977; Tyler School of Art, Temple University, Philadelphia, Pennsylvania, M.F.A., 1979.

Teaches in Crafts Department.

Organization, repetition, habitual/ritual activity; general compulsive behavior is a characteristic of my personality. The basic structuring of my work reflects an ordered recording with knots in simple geometric organization. This repetitive activity results in netted structures illustrating a means of artistic expression that is deeply rooted in the techniques found in traditional textile process.

Paper rope is used as the primary material because of its intrinsic qualities. The paper's inherent rigidity in conjunction with the ability to retain any folds or bends incurred during construction allows it to be used as skeletal or structural elements in my work. The additional materials serve to intensify the structure and enhance its formal aspects.

The references for the imagery in these works is derived primarily from two sources. The integration of structure and facade evolve from the application of architectonic principles while the use of markers denoting measurement, structure and pattern relates to ancient systems of map making and accounting which employed knotting for demarcation.

Diagram #1: Points on a Grid  
Paper rope, handmade paper, waxed  
linen, shellac  
1980  
8 x 8 x 1



**Vaskys, Petras**



Born in Mosedis, Lithuania, 1921.

Education: Art Institute, Kannas, Lithuania, 1944; Academy of Fine Art, Florence, Italy, 1946; Academy of Fine Art, Rome, Italy, 1948.

Co-Chairman of Crafts Department.

Most inspiring, creative ideas are conceived from nature, and the source is never exhausted and never ending. One's expression has so much to do with searching for deeper creative ideas. Honesty of expression is essential to the basic form of art. Technical ability gives the freedom of expression.



Vase  
Stoneware  
1980  
28 x 14

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Born in Chattanooga, Tennessee, 1946.

Education: University of the South,  
Sewanee, Tennessee, B.A., 1968;  
Maryland Institute College of Art, M.F.A.,  
1972.

Chairman of the Photography/Film  
Department.

The three images included in this exhibition are drawn from a large body of work executed from 1975 to 1978 and entitled *Sea Change*. The title is taken from Ariel's song in Act I of Shakespear's *The Tempest*:

Full fanthom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his  
eyes;  
Nothing of him that doth fade  
But doth suffer a sea-change  
Into something rich and strange.

—I, ii, 397-402.

I am interested in images which do not  
give up all their secrets easily or quickly.  
These photographs are of this world and  
another.

*Untitled (from the series "Sea Change")*

Silver print

1978

12 x 18

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**Worth, Robert B.**



Born in Philadelphia, Pennsylvania, 1941.

Education: Wilmington College, Ohio, 1959-61; Campbell College, Buies Creek, North Carolina, 1961-62; Rochester Institute of Technology, New York, B.F.A., M.F.A., 1962-67.

Teaches in Crafts Department.

One of my strongest relationships with nature is designing with one of its materials. In working with wood, many times I find that I am caught in the struggle of man vs. nature. As my ego tries to impose its will upon wood's natural properties, the strong tree that bends in the wind teaches me the meaning of humility.

*Double Rack Music Stand*  
Cherry  
1976  
58 x 24 x 24

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**Yeh, Lily**



Born in Kuei-Chow, China, 1941.

Education: National Taiwan University, B.A., 1963; University of Pennsylvania, Philadelphia, M.F.A., 1966.

Teaches in Liberal Arts and Painting/Drawing Departments.

The landscape form of this painting derives from lettuce. The cold colors suggest the sky and snow-capped mountains in a far-away land. The feeling of chilling desolation reminds me of the Yuan Dynasty landscapes.

I am dedicating this work, in reverence and gratitude, to the memory of my beloved teacher Wu Yung-Hsian, from whom I learned the secret of the ancient Chinese landscape painting.

*Monochrome Landscape*  
Ink on silk  
1963  
74½ x 41½



**Zelinsky, Christine**



Born in Lviv, Ukraine, 1940.

Education: Moore College of Art,  
Philadelphia, Pennsylvania, 1958-60;  
School of Design, (AGS), Basel,  
Switzerland; Swiss National Diploma,  
1967.

Teaches in Graphic Design Department.

My process of image-making always begins intuitively. Nothing is pre-determined, planned or controlled. Forms evolve as the pencil marks accumulate, layer upon layer, projecting my sense of inner reality. I work spontaneously, compulsively coaxing the defined from the chaotic. This creative process intrigues me by its complete unpredictability, its mystery.

My images become metaphors reflecting states of mind, inner spaces, landscapes half-remembered, half-envisioned. They are my search for meaning. Although strongly subjective in character, my work welcomes the interpretive fancy of the viewer; it invites his/her emotional participation.



*Umbilone I*  
Pencil on paper  
1979  
18 x 24



## Checklist of the Exhibition

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All dimensions are given in inches; height precedes width precedes depth.

Except where noted, all works of art have been loaned to the exhibition by the participating artists.

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### Hans-Ulrich Allemann

*Thom Brown*  
Poster, diazo print  
1979  
30 x 20

*The Paul Winter Consort*  
Poster, four color offset lithography  
1977  
30 x 20

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### Edna Andrade

*Torque*  
Acrylic on canvas  
1977  
60 x 60  
Courtesy of Marian Locks Gallery,  
Philadelphia

*Blue Carpanel*  
Acrylic on canvas  
1975  
81 x 50

Courtesy of Marian Locks Gallery,  
Philadelphia

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### Jack Andrews

*Diamond Stove (FS-12)*  
¼" H. R. mild steel, M.I.G. welded, fire  
brick, high temperature silicone resin  
paint.  
1980  
26 x 29 x 21, 7 diameter flue pipe.

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### Eugene W. Baguskas

*Noon Day Hill*  
Watercolor and pencil on paper  
1980  
12 x 13

Courtesy of Gross-McCleef Gallery,  
Philadelphia

*Lining*  
Watercolor on paper  
1980  
9½ x 11½

Courtesy of Gross-McCleef Gallery,  
Philadelphia

*Tiptop*  
Watercolor on paper  
1980  
7¼ x 9

Courtesy of Gross-McCleef Gallery,  
Philadelphia

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### Morris Berd

*Studio Portrait*  
Acrylic on canvas  
1978  
72 x 72

Courtesy of Marian Locks Gallery,  
Philadelphia

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### Eileen Berger

*Pages from a Novel-in-Progress about the  
Life of a Woman Named Sylvia*  
Silver print  
1979-80 (ongoing project)  
20 x 16

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### John J. Carlano

*Self Portrait*  
SX-70, street paper and plastic laminate  
on paper  
1980  
5 x 6½

*Chuck's Garden*  
Silver print with spray enamel on paper  
1980  
4½ x 5½

*Chuck's Garden*  
Toned silver print with spray enamel on  
paper  
1980  
4½ x 5½

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### Cynthia Carlson

*Timed in Time*  
Oil on woven canvas  
1974  
71 x 48

Lent by the Artist, Courtesy of Pam Adler  
Gallery, New York City, Marian Locks  
Gallery, Philadelphia

*Eenie Meenie*  
Acrylic on paper  
1978  
22 x 30

Lent by Marian Locks

*Generation Gap*  
Acrylic on paper  
1978  
22 x 30

Lent by Marian Locks



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**Dante Cattani**

*Girl in a Fur Coat*  
Charcoal on paper  
1980  
24 x 18

*School Girls*  
Carbon pencil on paper  
1980  
14 x 17

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**Sharon Church**

*Necklace*  
Sterling silver and cubic zirconia  
1980  
18 length

*Necklace*  
Sterling silver clasp, garnet cabochon,  
serpentine, jade, ivory and garnet beads  
1980  
16 length

*Pendant*  
Sterling silver  
1981  
2½ length

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**Amy Cohen**

*Performance with Living Sculpture*  
Masks, props, performers, sound  
1981

*Untitled*  
Gouache, colored pencil on paper  
1980  
12 x 9

*Untitled*  
Gouache, colored pencil on paper  
1980  
12 x 9

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**Timothy E. Crowley**

*Syncopation Blue*  
Oil and acrylic on linen  
1980  
94 x 83

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**William Daley**

*To Cath. Daley with Love*  
Stoneware  
1977  
7 x 19 x 19  
  
Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

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**Howard Danelowitz**

*Inside Out*  
Animated film  
1979  
10 minutes

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**Larry Day**

*Underpass*  
Oil on canvas  
1978  
54 x 72

Courtesy of Gross-McCleaf Gallery,  
Philadelphia

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**Robert De Fuccio**

*Gunlocke Chair (#2505)*  
Steam bent white ash, wool over  
polyurethane foam  
1977  
31¾ x 21¾ x 21¾

Courtesy of the Gunlocke Company,  
Wayland, New York

*Stow Davis Triangle Chair (#240K)*  
Laminated white oak veneer, wool over  
polyurethane foam  
1975  
32½ x 22 x 21¾

Courtesy of Stow Davis, Grand Rapids,  
Michigan

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**Larry J. Donahue**

*Christmas II*  
Porcelain  
1980  
17½ x 8 (diameter)

*Rejoice*  
Porcelain and stoneware  
1980  
20½ x 9 (diameter)

*Prayer*  
Porcelain, glass and plaster  
1980  
17½ x 12 (diameter)

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**Benjamin Eisenstat**

*Along the Cam*  
Acrylic on board  
1980  
16 x 26

*Lower Manhattan*  
Acrylic on board  
1980  
20 x 30

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**Walter Erlebacher**

*Apollo Angel—Tribute to the Space Age*  
Lead alloy  
25 x 23 x 23

*Bernice*  
Lead alloy  
1971  
10¾ (height)

*Judy J.*  
Lead alloy  
1971-72  
10¾ (height)

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**Robert J. Forbes**

*Untitled*  
Earthenware, brushed slip trailed glazes  
1980  
27 (diameter)

Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

*Untitled*  
Earthenware, brushed slip trailed  
glazes  
1980  
18 x 14 x 8

Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

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**Albert Gold**

*Brewerytown Winter*  
Gouache on paper  
1973  
22 x 30

*Playground*  
Oil on canvas  
1977  
30 x 40

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**Jerry Greenfield**

*Archway, Tu Fu's Cottage, Chengdu*  
Color photograph  
1980  
6 x 15

*Street Crowd, Guanxian County, Sechuan*  
Color photograph  
1980  
6 x 15

*Bicycle Parking, Guanxian*  
Color photograph  
1980  
6 x 15

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**Kenneth Hiebert**

by Paul Rand  
Poster, phase 1  
Offset lithography  
1979  
38 x 25

by Paul Rand  
Poster, offset lithography  
1978  
38 x 25

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**Alfred J. Ignarri**

*Amish*  
Color photograph  
1980  
8 x 8

*Amish*  
Color photograph  
1980  
8 x 8

*Amish*  
Color photograph  
1980  
8 x 8

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**Steven Jaffe**

*Plan II*  
Oil on canvas  
1978  
61 x 41

Courtesy of Gross-McClellan Gallery,  
Philadelphia

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**Roland Jahn**

*Decanter*  
Off hand blown glass, clear and fumed  
1980  
10 (height)

Lent by Mr. and Mrs. Eric T. Katz

*Plate*  
Off hand blown glass, drawing in amber,  
light green and dark brown planes on free  
form clear glass  
1980  
14 (diameter)

*Perfume Bottle*  
Off hand blown glass, amber and  
yellow-green agate glass  
1980  
4 (height)

*Vase*  
Off hand blown glass, yellow-green and  
amber agate glass  
1980  
12 (height)

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**Alan Johnson and Richard Stange**

*Academy Place, Philadelphia's  
proposed new cultural and performing  
arts center*

Site plan  
Rendered sepia on paper  
1979  
24 x 36

*Opening night at Academy Place,  
Philadelphia's proposed new cultural and  
performing arts center*

Exterior perspective  
Rendered sepia on paper  
1979  
24 x 36

*Academy Place, Philadelphia's  
proposed new cultural and performing  
arts center*

Transverse section  
Rendered sepia on paper  
1979  
24 x 36

*Academy Place, Philadelphia's  
proposed new cultural and performing  
arts center*

Grand Hall—interior perspective  
Rendered sepia on paper  
1979  
24 x 36

*Academy Place, Philadelphia's  
proposed new cultural and performing  
arts center*

Longitudinal section  
Rendered sepia on paper  
1979  
24 x 36

*Academy Place, Philadelphia's  
proposed new cultural and performing  
arts center*

Broad Street Plan (first level)  
Rendered sepia on paper  
1979  
24 x 36

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**Lois M. Johnson**

*Album Frontispiece*  
Screenprint  
1979  
30 x 40

Courtesy of Marian Locks Gallery,  
Philadelphia

*Album 1976*  
Screenprint  
1979  
30 x 40

Courtesy of Marian Locks Gallery,  
Philadelphia

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**Richard Kagan**

*Chest of Drawers*  
Black walnut  
1975  
36 x 28 x 20  
Lent by G. A. Brieger  
*Mariabronn Chair*  
Curly white ash and leather  
1977  
28 x 29 x 23  
Lent by John Fraith

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**Ron Kanter**

*Image Making*  
Color Film  
1977  
30 minutes

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**Jerome Kaplan**

*From a Housewife's Diary*  
Eraser stamp prints  
1978  
10 x 7¼

*Six Eraser Stamps*  
Carved Mars plastic grand erasers  
1978  
3 x 1½ (three), 2½ x 1½, 1½ x 1½, 1½ x 1¼

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**Joel Katz**

*Etude d'Amenagement*  
Book, offset lithography  
1971  
10 x 20 (closed)

*Temple University Campus Map*  
Silkscreen print on paper  
1980  
42 x 36

*Developmental Nephrology Poster*  
Offset lithography  
1980  
28¼ x 20

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**David Kettner**

*Landscape, Arizona*  
Oil pastel on paper  
1980  
7¼ x 13¾

*Landscape Study, Wyoming*  
Oil pastel on paper  
1980  
7½ x 13

*Landscape Study, Wyoming*  
Oil pastel on paper  
1980  
7 x 15

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**Robert Keyser**

*Tension at Rest is a Show of Strength*  
Oil on canvas  
1979  
50½ x 49

Courtesy of Marian Locks Gallery,  
Philadelphia

*Homer's Shuffle*  
Watercolor on paper  
1979  
27 x 20½

Courtesy of Marian Locks Gallery,  
Philadelphia

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**Nathan Knobler**

*Three Sisters*  
Bronze, three units  
1976  
4 x 4 x 4 (each unit)

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**Michael Lasuchin**

*Atarax*  
Screenprint  
1977  
31½ x 30

*Tangram*  
Screenprint  
1973  
53⅞ x 39⅞

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**David Lebe**

*Untitled*  
Silver print photogram  
1979  
20 x 16

*Untitled*  
Silver print photogram  
1979  
20 x 16

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**Barry Lehr**

*Over/Grid*  
Steel cable  
1979  
22 x 26 x 6

*Cylinder*  
Steel cable  
1978  
15 x 44 x 17

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**William Longhauser**

*Books + Books + Books*  
Poster, diazo print  
1978  
20 x 16

*Books + Books + Books*  
Catalog, lithography  
1978  
9½ x 9

*Books + Books + Books*  
Button, enamel paint on metal  
1978  
2¼ (diameter)

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**Leon J. Lugassy**

*Animal Form*  
Fabricated sterling silver with ebony and ivory  
1979  
8 x 5 x 4

*Perfume Flask*  
Raised sterling silver with ebony stopper  
1977  
3 x 5

*Cream Pitcher*  
Raised bronze with laminated ebony handle  
1977  
2¼ (height)

*Pitcher*  
Raised pewter with ebony handle  
1980  
5 x 3

---

**Noel Mayo**

*Versaplex Light Switch*  
Brushed aluminum and plastic  
1978  
5 x 5

Courtesy of Lutron Electronics

*Centurion Light Switch*  
Plastic  
1976  
5 x 5

Courtesy of Lutron Electronics

*Glider Light Switch*  
Plastics  
1975  
3 x 1½

Courtesy of Lutron Electronics

*Nova Light Switch*  
Plastic and aluminum  
1974  
5 x 5

Courtesy of Lutron Electronics

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**Robert F. McGovern**

*Useless Burdens*  
Woodcut  
1979  
18 x 11

*Hand in Hand*  
Woodcut  
1979  
18 x 11

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**Richard C. Meyer**

*Papal Platform*  
Photograph  
1979  
30 x 30

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**Edith Neff**

*Backyard Games*  
Oil on canvas  
1977  
56½ x 80

Lent by the Artist, Courtesy of Marian  
Locks Gallery, Philadelphia

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**Wally Neibart**

*Howard Frogsell*  
Acrylic on masonite  
1979  
16 x 12

*Rabbit and Turtle (for "Your Mach I"  
magazine)*  
Magic marker and pencil on paper  
1979  
11½ x 18

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**Gerald Nichols**

*Plan for Relief Construction based on  
Goya's "Pedro Romero Matando A'  
Toro Parado"*  
Masonite, wood and paint  
1980  
36 x 78 x 6

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**Edward O'Brien**

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*Soft Peaks*  
Etching and engraving  
1980  
14 x 11½

*Two Sides of the Same Coin*  
Etching and engraving  
1980  
21 x 30½

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**Barry Parker**

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*The General Peers Across the Schuylkill*  
Welded aluminum  
1980-81  
116 x 34 x 38

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**Jane Piper**

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*Interior Garden*  
Acrylic and oil on canvas  
1978  
72 x 108  
  
Courtesy of Gross-McCleef Gallery,  
Philadelphia

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**Thomas David Porett**

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*Untitled*  
Cibachrome photograph  
1979  
16 x 20  
  
*Untitled*  
Cibachrome photograph  
1979  
16 x 20

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**Phyllis Purves-Smith**

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*Just Seventeen*  
Graphite on paper  
1980  
15 x 20  
  
*Debussy and Tea*  
Graphite on paper  
1980  
15 x 22

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**Richard H. Reinhardt**

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*Circle Bracelet*  
Sterling silver  
1980  
2¾ (diameter)  
  
Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

*Cuff Bracelet*  
Sterling silver  
1980  
2¾ (diameter)  
  
Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

*Circle Bracelet*  
Sterling silver  
1980  
2¾ (diameter)

Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

*Pseudo Circle Bracelet*  
Sterling silver  
1979  
2¾ (diameter)

Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

*Spiral Bracelet*  
Sterling silver  
1980  
2½ (diameter)

Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

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**Warren Rohrer**

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*From Black III*  
Oil on canvas  
1979  
60 x 60  
  
Courtesy of Marian Locks Gallery,  
Philadelphia

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**Peter Rose**

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*Analogies: Studies in the Movement  
of Time*  
Color film  
1977  
15 minutes

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**Michael Rossman**

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*Untitled #1*  
Graphite on paper  
1978  
22 x 32

*Untitled #2*  
Graphite on paper  
1978  
22 x 32

*Untitled #3*  
Graphite on paper  
1978  
22 x 32

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**Charles R. Searles**

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*Formed Patterns Movements*  
Acrylic on canvas  
1980  
60 x 66

*Fantasy Animal*  
Painted wood  
1979  
30 x 34 x 36

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**Warren Seelig**

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*Cencture #5*  
Fabric  
1980  
68 x 18 x ½

Lent by the Artist, Courtesy of the Hadler  
Galleries, New York City

*Cencture #8*  
Fabric  
1980  
68 x 18 x ½

Collection of Robert Pfannebecker

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**Harry Saviak**

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*Flowers Scattered Before an Early  
Landscape—Fictitious*  
Watercolor on paper  
1978  
30 x 40

Lent by the Artist, Courtesy of Marian  
Locks Gallery, Philadelphia

*The Green Studio*  
Watercolor on paper  
1978  
40 x 30

Lent by the Artist, Courtesy of Marian  
Locks Gallery, Philadelphia

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**Doris Staffel**

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*Lung TA #1*  
Oil on canvas  
1979  
47½ x 36

Lent by the Artist, Courtesy of  
Gross-McLeaf Gallery, Philadelphia

*Lung TA #2*  
Watercolor on paper  
1980  
11¾ x 9½

Lent by the Artist, Courtesy of  
Gross-McCleef Gallery, Philadelphia

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**Rudolf Staffel**

Vase  
Porcelain  
1979  
9 $\frac{5}{8}$  x 5 (diameter)  
Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

Vase  
Porcelain  
1979  
7 $\frac{1}{2}$  x 4 $\frac{1}{4}$  (diameter)  
Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

Vase  
Porcelain  
1979  
6 $\frac{1}{8}$  x 4 (diameter)  
Lent by the Artist, Courtesy of Helen Drutt  
Gallery, Philadelphia

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**Robert Stein**

*T-Time*  
Acrylic on canvas  
1980  
32 x 24

*Art Festival*  
Poster, colored paper  
1980  
24 x 19

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**Elsa Tarantal**

*Sleep I*  
Bronze  
1977-78  
9 (length)

*Sleep III*  
Bronze  
1977-78  
7 (length)

*Sleeper*  
Bronze  
1978  
10 (length)

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**Stephen Tarantal**

*Dialogue III, INA magazine cover*  
Shaped canvas and acrylic  
1973  
34 x 30 $\frac{3}{4}$  x 3 $\frac{1}{2}$

*You and Xerox*  
Eight constructions for employee  
handbook (reproduction of original  
constructions)  
1979  
25 $\frac{1}{2}$  x 31

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**Francis Cortland Tucker**

*Wintersets and Knows*  
Oil on panel  
1980  
13 $\frac{1}{2}$  x 15

*Touch a Butterfly*  
Oil on panel  
1979  
9 $\frac{1}{2}$  x 11

*We Walked the Stream*  
Oil on panel  
1977  
18 x 14

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**Stephanie Tyiska**

*Ledger/Black*  
Paper rope  
1979  
18 x 15 $\frac{1}{2}$  x 1

*Diagram #1: Points on a Grid*  
Paper rope, handmade paper, waxed  
linen, shellac  
1980  
8 x 8 x 1

*Diagram #2: Horizontal Numbers*  
Paper rope, handmade paper, waxed  
linen, shellac  
1980  
8 x 8 x 1

*Diagram #3: Diagonal Members*  
Paper rope, handmade paper, waxed  
linen, shellac  
1980  
8 x 8 x 1

*Diagram #4: Structural Outline*  
Paper rope, handmade paper, waxed  
linen, shellac  
1980  
8 x 8 x 1

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**Petras Vaskys**

*Three Moods*  
Stoneware  
1978  
22 x 14

Vase  
Stoneware  
1980  
28 x 14

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**Ron Walker**

*Untitled (from the series "Sea Change")*  
Silver print  
1977  
12 x 18

*Untitled (from the series "Sea Change")*  
Silver print  
1977  
12 x 18

*Untitled (from the series "Sea Change")*  
Silver print  
1978  
12 x 18

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**Robert B. Worth**

*Face Mirror*  
Zebrawood  
1978  
28 x 28 x 6

Courtesy of Richard Kagan Gallery,  
Philadelphia

*Double Rack Music Stand*  
Cherry  
1976  
58 x 24 x 24

Courtesy of Richard Kagan Gallery,  
Philadelphia

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**Lily Yeh**

*Mountains of Snow*  
Acrylic, watercolor, crayon and cut paper  
on rice paper  
1980  
40 x 30

Lent by the Artist, Courtesy of Marian  
Locks Gallery, Philadelphia

*Monochrome Landscape*  
Ink on silk  
1963  
74 $\frac{1}{2}$  x 41 $\frac{1}{2}$

Lent by the Artist, Courtesy of Marian  
Locks Gallery, Philadelphia

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**Christine Zelinsky**

*Umbilone I*  
Pencil on paper  
1979  
18 x 24

*Poplar Tumulus*  
Pencil on paper  
1979  
18 x 24





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